369.

# BLAKESLEE COLLECTION.

## *More Old and Modern Pictures at the American Art Galleries.*

The spring poet, if he were by chance to turn to the picture sales at this end of the season for inspiration, might well exclaim, "Old canvas is your only wear!" To be sure, he might be depressed by some of the things painted on the old canvas, but this could not prevent his noticing the extraordinary prevalence of the kind of art to which we refer. The latest collection to be brought to the hammer is that of the proprietor of the Blakeslee Galleries, in 5th-ave. He has sent it to the American Art Galleries, where it will remain on view until its dispersal at auction, which is set for next Thursday and Friday evenings at Mendelssohn Hall. Of the 124 pictures a few are modern; the bulk of the collection is made up of portraits and other paintings of the early English, French and Dutch schools. Among the modern things we have noticed two interesting landscapes by Mr. George H. Bogert, glowing bits of color; a charming river scene, called "Springtime," by Thaulow, and a couple of popular figure subjects by Henner and Madrazo.

Mr. Blakeslee's old masters form one of those uneven bodies of work with which, in recent years, we have been made so familiar. They include a number of decidedly interesting productions, and many more which the brave attributions in the catalogue quite fail to lift out of the slough of utter dulness. The Dutch pictures are, in the main, more persuasive than either the English or the French. The "Dutch Gentlemen," by Aart Mytens, has a certain merit, and so has "A Dutch Burgher," by Ferdinand Bol. With these we would group, as possessing fair but not resplendent excellence, Bol's "Money Weigher," Arent de Gelder's "Blind Simeon Blessing the Infant Christ," Thomas de Keyser's "Portrait of a Dutch Gentleman," the "Portrait of a Dutch Gentleman" by Jan Victoors—a particularly promising work, save in the painting of the hand—and the very handsome full length by Cornelis de Vos, the "Portrait of Mme. Van der Geest." On the other hand, there is nothing at all to admire in the "Dutch Family," attributed to Van der Helst, a painter whose corporation pieces, akin in their brilliance to those of Hals, are not even dimly recalled by this nerveless composition. The portrait by Van den Bosch is not bad. The "Lord Burleigh," which in the catalogue is "Ascribed to Sir Antonio Moro," only serves to remind us of the anecdote of the person who was taking a somewhat cynical visitor through his new house. "This is our Louis Quinze room," said the host, with conscious pride. "What makes you think so?" was the bland reply. The "Madonna and Child and St. Catherine," attributed to Van Dyck, is equally disappointing. But we have only praise for the gorgeous "Anne of Austria, Wife of Louis XIII," by Pourbus. In its tight and formal fashion this is a delightfully decorative piece of portraiture.

The best of the French pictures are the "Marquise du Chatelet," reasonably enough attributed to Largillière—not a fine but still a fairly good example; the "Marquise de Mailly," given to Nattier, and the "Marquis Martiliere," given to Rigaud. The "Madame Rigaud," ascribed to the last named painter, is of slight value, and even less edifying are the pictures assigned to Mignard and Drouais. In a trifling way the "Vicomtesse de

are several paintings from other Continental schools, but the only things which inspire a mild interest are the "Madonna and Child" attributed to Alonzo Cano, the "Young Princess" ascribed to Juan Carreno de Miranda and the really engaging portrait "A Lady of Venice," given to the school of Veronese. The big Canaletto in the entrance gallery is somewhat dry, but it has a picturesque quality, and it must be remembered that the Venetian painter was wont to execute many a pot boiler. In the list of English pictures, Beechey's "Duke of Gloucester" leaves a good impression, and there is another similarly persuasive portrait of a man in the show, "An Admiral," by Francis Lemuel Abbott. There is a pretty touch in the "Lady Boynton and Child" attributed to Cosway, though none of the distinction belonging to the miniatures on which his fame was founded. A pleasing specimen of William Dobson appears in a "Portrait of Charles I," despite the absence of that tonal suavity which characterizes his masterpieces, and a charming Cotes is exhibited in the "Miss Montague." Two of the Lawrences, the "Lady Harriet Ker Seymer" and "The Best Children" are agreeably characteristic, but we fear that we cannot dilate with the right emotion over the paintings ascribed to Gainsborough, Romney, Reynolds and Wilson. The only remaining paintings of this epoch which wake any interest are "The Broken Pitcher," by John Opie, and the "Portrait of Mrs. Siddons," attributed to Hoppner.

Taking leave of the exhibition as a whole we wonder, as we have wondered before, why old pictures so far below the best works of the masters in merit are brought over here in such quantities. Presumably it pays. Criticism, so called, positively glows, in some quarters, over the most commonplace driftwood of the auction rooms, and there is, no doubt, a purchasing public for a great deal of lumber which reaches our shores. But would it not pay even better to import old masters of the highest quality? They get into the market often enough to make the experiment worth while. Certainly a genuine and beautiful old master rarely remains long unsold in this country when a dealer has the good sense to bring it over.

In the space at the American Art Galleries not occupied by the Blakeslee collection there is a quantity of Orientalia exhibited by Fujita & Co. There are some good pieces among the porcelains, but the special interest of the show resides in the collection of embroideries and textiles it brings forward. Some of the Chinese garments are superb. These things are to be sold at the American Art Galleries on the afternoons of April 6, 7 and 8.

# BLAKESLEE PICTURE SALE NETS $52,220 ON FIRST DAY.

## Sixty Canvases Found Buyers, but Prices Were Very Low. Eugene Fischhof Pays $9,200 for a Work by Largilliere

Beautiful pictures of the Blakeslee collection of early English, French and Dutch painters, were sold by auction, at Mendelssohn Hall, last evening. The prices were astonishingly low. The most charming works were the greatest bargains.

Sixty numbers of the catalogue brought $52,220. The highest price of the sale, $9,200, was paid by Eugene Fischhof for Largilliere's "Portrait of the Marquise du Chatelet."

Catalogue numbers, names of artists, titles of pictures, names of buyers and prices paid are in the following list:

| | |
|---|---|
| 1—Canaletto, Grand Canal, Venice; Felix Fuld | $280 |
| 2—Cuyp, A Burgomaster; J. Stratton | 170 |
| 3—Paul, Landscape with Cattle; E. Holbrook | 100 |
| 4—Keyser, A Dutch Lady; J. A. Garland | 330 |
| 5—Wilson, Italian Ruin and Tomb of Metellus; H. C. Perkins | 140 |
| 6—Gordon, Master Burke; E. Holbrook | 110 |
| 7—Beechy, Duke of Gloucester; Herbert Frazen | 340 |
| 8—Flinck, A Rabbi; Charles L. Edey | 560 |
| 9—Mytens, Dutch Gentleman; Kaldenburg | 210 |
| 10—Reysolds, Duke of Cumberland; ——— | 390 |
| 11—Pourbus (Pieter), Margaret, Wife of John Roper; L. A. Lanthier | 180 |
| 12—Pyne, Greenwich; F. K. Sturgis | 160 |
| 13—Madrazo, At her Toilet; Jas. De Wolfe Cutting | 1,000 |
| 14—Hoppner, Portrait of Mrs. Siddons; Joseph Pulitzer | 975 |
| 15—Wilson, Lake Averno, Italy; W. Rutherford | 100 |
| 16—Bol, A Dutch Nobleman; G. Dupont | 1,750 |
| 17—Romney, Lady Hester Amelia De Burgh; E. Fischhof | 850 |
| 18—School of Janssens, Portrait of Young Girl; H. L. Satterlee | 210 |
| 19—School of Veronese, Lady of Venice | 100 |
| 20—Henner, Head; Knoedler & Co. | 1,225 |
| 21—Wilson, View in Italy | 110 |
| 22—Dupont, Sir Henry Dudley and Wife; A. W. Smith | 200 |
| 23—Gainsborough, English Landscape; E. Holbrook | 400 |
| 24—Ladbrooke, Landscape Near Norwich; Stanley | 170 |
| 25—Reynolds, Portrait of Miss Pelham; R. S. Minturn | 2,900 |
| 26—Thaulow, Springtime | 2,500 |
| 27—School of Mignard, A Young Prince; L. A. Lanthier | 110 |
| 28—Italian School, Cleopatra; Stanley | 120 |
| 29—Greuze, Innocence; Eugene Fischhof | 3,350 |
| 30—Bogert, The Last Rays; Chas. L. Edey | 700 |
| 31—Abbott, Portrait of an Admiral; E. Holbrook | 260 |
| 32—Barker, At the Cottage Door; A. M. Marks | 80 |
| 33—Bellotto, View in Venice; L. A. Lauthier | 260 |
| 34—Cosway, Lady Boynton and Child; E. Fischhof | 1,600 |
| 35—Gelder, Blind Simeon Blessing the Infant Christ; W. W. Seaman, agent | 650 |
| 36—Flinck, Madonna and Child; W. Rutherford | 160 |
| 37—Geddes, Children in a Landscape; E. Brandus | 750 |
| 38—Lely, Mrs. Middleton; Charles L. Edey | 400 |
| 39—Peters, Aladdin's Lamp; F. A. Chapman | 110 |
| 40—Amiconi, Danae and the Shower of | |
| 41—Pittoneti, Venice | 350 |
| 42—Keyser, A Dutch Gentleman; G. Dupont | 3,300 |
| 43—Walker, Sir Edmund Verney; I. Isham | 300 |
| 44—Craeyer, Venus, Mercury and Mars; Stanley | 130 |
| 45—Dobson, Portrait of Charles I.; H. Cryder | 270 |
| 46—Largilliere, Marquis du Chatelet; E. Fischhof | 9,200 |
| 47—Lawrence, The Best Children; G. Dupont | 4,000 |
| 48—Merle, After the Bath; R. G. Green | 220 |
| 49—Lely, Sir Charles Lucas and Wife; H. Cryder | 260 |
| 50—Gainsborough, A Fishing Village; F. K. Sturgis | 410 |
| 51—Bellotto, View of Old Dresden; J. D. Ichenhauser | 800 |
| 52—Wilson, Classic Italy; F. K. Sturgis | 2,300 |
| 53—Reynolds (ascribed), Childhood; E. Holbrook | 900 |
| 54—Morland, The Wreck; W. Rutherford | 425 |
| 55—Fielding, View Near Portsmouth; F. K. Sturgis | 325 |
| 56—Oserio, The Assumption; W. W. Seaman, agent | 600 |
| 57—Verboom, Landscape; F. G. Macomber | 110 |
| 58—Marshall, Valley of the Avon; F. K. Sturgis | 400 |
| 59—Pourbus, Frans, Anne of Austria; E. Brandus | 3,300 |
| 60—Thomson, The Stag Hunt; George B. Wheeler | 425 |
| Total | $52,220 |

The sale will be concluded at Mendelssohn Hall this evening.

# BLAKESLEE PICTURE SALE BRINGS TOTAL OF $130,155.

## The Sum of $77,935 Is Paid for Sixty-five Paintings, One Portrait by De Vos Being Purchased for $12,500

Sixty-five paintings of the Blakeslee collection brought $77,935 at their sale by auction at Mendelssohn Hall last evening. This sum, added to the amount of the previous evening's sale, makes a total of $130,155.

The attendance was large, and included many of the best known art lovers. The prices paid were again exceedingly low for the most valuable works. George A. Hearn paid $12,500, the highest price of the sale, for the "Portrait of Madame Van Der Geest," by Cornelis de Vos.

The full list of catalogue numbers, names of artists, titles of pictures, names of buyers and prices follow:

| No. Name of artist, title and name of buyer. | Price. |
|---|---|
| 61—Laupheimer, A Love Token; Otto Burnett, agent | $140 |
| 62—Niemann, English Farm Scene; Otto Burnett, agent | 150 |
| 63—Hone, Portrait of a Young Man; Stanley | 100 |
| 64—Amberger, Portrait of a Lady; R. S. Minturn | 430 |
| 65—Beechey, A Young Girl; W. Stanton | 250 |
| 66—Stannard, English Fishing Village; David M. Look | 140 |
| 67—Bol, A Dutch Burgher; V. A. Hurry | 440 |
| 68—Canaletto, View in Venice; Otto Burnett, agent | 425 |
| 69—Niemann, English Landscape; A. W. Smith | 200 |
| 70—Asti, Ideal Head | 1,000 |

| | |
|---|---|
| Lauthier | 270 |
| 72—Van Den Bosche, Portrait of the Artist | 150 |
| 73—Mignard (ascribed), Mme. de Graffigny; George B. Wheeler | 525 |
| 74—Van Ravenstein, Seigneur Wachendorf; George Wilson | 325 |
| 75—Montague, Market Day at Bruges; H. D. B. | 225 |
| 76—Salanson, French Fishing Girl; Stanley | 200 |
| 77—Lawrence—Portrait of Hon. C. Gray. | 500 |
| 78—Wilson, Italy; Stanley | 200 |
| 79—Nattier, The Marquise de Mailly; George Wilson | 7,500 |
| 80—Constable, The Glebe Farm; G. Dupont | 2,600 |
| 81—Reynolds, Mrs. Hutchinson; G. P. James | 1,300 |
| 82—Drouais, Young Girl | 900 |
| 83—Lawrence, Lady Harriet Ker Seymer; E. Holbrook | 1,900 |
| 84—Bol, The Money Weigher; E. Holbrook | 700 |
| 85—Romney, Portrait of Lady Hamilton; E. Thalman | 2,050 |
| 86—Vestier, Vicomtesse de Montillet; C. B. Alexander | 750 |
| 87—Bogert, Summer Morning; C. B. Lawson | 485 |
| 88—De Haas, Cattle in Pasture | 375 |
| 89—Moro (Ascribed), Lord Burleigh; L. A. Lanthier | 160 |
| 90—Morland, The Stable; Otto Burnett, Agt. | 825 |
| 91—Rathbone, Landscape; J. Stratton | 110 |
| 92—Dupont, Daughters of Alexander, Fourth Duke of Gordon; W. Stanton. | 850 |
| 92a—Leby, Portrait of a Lady | 400 |
| 93—Dobson, Earl Danby; L. A. Lauthier. | 160 |
| 94—Paul, A Norwich Landscape; John Kent | 350 |
| 95—Van Dyck, Madonna and Child and St. Catherine; John D. Crimmins | 1,650 |
| 96—Van Den Eeckhout, The Tribute Money; W. W. Seaman, agent | 850 |
| 97—Hoppner, Portrait of Mrs. Angerstein; Charles Pfizer | 3,700 |
| 98—Romney, Portrait of Miss Morland; Otto Burnett, agent | 3,650 |
| 99—Obie, The Broken Pitcher; H. C. Perkins | 520 |
| 100—Shee, Duchess of Rutland; Joseph Pulitzer | 2,125 |
| 101—Van Hoeck, Portrait of Philip Pelus; W. Staunton | 335 |
| 102—Cano, Madonna and Child; G. P. James | 875 |
| 103—Gainsborough, Landscape with Cattle; O. Burnett, Agt. | 650 |
| 104—Henner, Magdalene; David M. Look. | 1,800 |
| 105—Lely, Portrait of Mrs. Barstow; E. H. Landon | 330 |
| 106—Reynolds, Portrait of William Almack; John Kent | 2,500 |
| 107—Roybet, Idle Hours; Geo. R. Wheeler | 725 |
| 108—Victors, A Dutch Gentleman; George A. Hearn | 2,000 |
| 109—Rigaud, Madame Rigaud; L. A. Lanthier | 800 |
| 110—Lely, The Countess of Falmouth; I. Isham | 400 |
| 111—Shee, Lord Campbell, Chief Justice of England; E. Einstein | 375 |
| 112—Hoppner, Portrait of Lady Sudell, E. Tischhof | 6,700 |
| 113—Stanfield, The Rescue; E. Holbrook | 460 |
| 114—Canaletto, Grand Canal—Venice; John Kent | 2,350 |
| 115—Miranda (Ascribed), A Young Princess; W. Staunton | 775 |
| 116—Cotes, Miss Montague; G. P. James | 375 |
| 117—Bonifazio, Madonna and Child; Mrs. Schmid | 310 |
| 118—Dawe, Princess Charlotte Augusta of Wales | 325 |
| 119—Van Den Eeckhout, The Shepherd Boy; L. A. Lanthier | 200 |
| 120—Van Der Helst, A Dutch Family; G. P. James | 2,200 |
| 121—Vos, Madame Van Der Geest; Geo. A. Hearn | 12,500 |
| 122—Stark, A Woodland Road; Geo. A. Hearn | 700 |
| 123—Wilson, Destruction of Niobe's Children; W. Peabody | 225 |
| 124—Van Minderhout, On the River Scheldt at Antwerp; G. B. Hurd | 240 |
| Total | $77,935 |

The sale, which was conducted by Thomas E. Kirby, of the American Art Association, was the last important picture sale of the season.

# BLAKESLEE SALE, $52,250.

## Highest Price Paid for Any of Sixty Paintings Was $9,200.

The sixty paintings, most of them dating from the seventeenth and eighteenth centuries, which were put under the hammer at the first evening's sale of the Blakeslee collection at Mendelssohn Hall last night, brought a total price of $52,250. The highest price paid for any one picture was $9,200, which sum Henry C. Cryder paid for Nicolas de Largillière's portrait of the Marquise du Châtelet. E. Fishoff bought Sir Thomas Lawrence's "The Best Children," paying $4,000, that being the next highest price of the sale, and the sweet "Innocence," a Greuze. This canvas was sold for $3,350.

One of the liveliest pieces of bidding was occasioned by the appearance of a "Portrait of a Dutch Gentleman," by Thomas de Keyser, one of the early representatives of the Dutch school. The picture went to G. Dupont at $3,300. The same price was paid by Edward Brandus for the portrait, nearly life-size, by Frans Pourbus the younger, of Anne of Austria, the wife of Louis XIII. A portrait of Miss Pelham by Sir Joshua Reynolds, was carried off by R. S. Mintern for $2,900. An academic landscape by Richard Wilson called "Classic Italy," was bought by F. K. Sturgis for $2,300.

Modern paintings were very few. Those few brought good prices, however, the highest one being paid for the "Springtime," by the Norwegian, Fritz Thaulow. A characteristic head by J. J. Henner in pale brown and red went to Knoedler & Co. for $1,225. There was just one American painting in the sale, and that was George H. Bogart's "The Last Rays," which Charles L. Edey, the broker, bought for $700. The principal items of the sale were as follows:

| | |
|---|---|
| Govert Flinck, "A Rabbi" | $560 |
| Sir Joseph Reynolds, "Portrait of the Duke of Cumberland" | 390 |
| Raimundo de Madrazo, "At Her Toilet" | 1,000 |
| John Hoppner, "Portrait of Mrs. Siddons" | 975 |
| Ferdinand Bol, "A Dutch Nobleman" | 1,750 |
| George Romney, "Lady Hester Amelia de Burgh" | 850 |
| J. J. Henner, "Head" | 1,225 |
| Thomas Gainsborough, "English Landscape" | 400 |
| Sir Joshua Reynolds, "Portrait of Miss Pelham" | 2,900 |
| Fritz Thaulow, "Springtime" | 2,500 |
| Jean Baptiste Greauze, "Innocence" | 3,350 |
| George H. Bogart, "The Last Rays" | 700 |
| Richard Cosway, "Lady Boynton and Child" | 1,600 |
| Arendt de Gelder, "The Blind Simeon Blessing the Infant Christ" | 650 |
| Andrew Geddes, "Children in a Landscape" | 750 |
| Sir Peter Lely, "Mrs. Middleton" | 400 |
| Thomas de Keyser, "Portrait of a Dutch Gentleman" | 3,300 |
| Nicolas de Largilliere, "Portrait of the Marquise de Chatelet" | 9,200 |
| Sir Thomas Lawrence, "The Best Children" | 4,000 |
| Thomas Gainsborough, "A Fishing Village" | 410 |
| Bernardo Bellotto, "View of Old Dresden" | 800 |
| Richard Wilson, "Classic Italy" | 2,300 |
| Sir Joshua Reynolds, (?) "Childhood" | 900 |
| George Morland, "The Wreck" | 425 |
| Francisco Meneses Osorio, "The Assumption" | 600 |
| Charles Marshall, "Valley of the Avon" | 400 |
| Frans Pourbus, the younger, "Anne of Austria" | 3,300 |

# A PORTRAIT BROUGHT $12,500.

## Best Price at Blakeslee Sale Is for a de Vos.

Cornelis de Vos's portrait of Mme. Van Der Geest called forth a round of applause at the second and last evening of the sale of the Blakeslee collection at Mendelssohn Hall last night, and brought the highest price of the sale, $12,500. It started at a good figure, $2,500, jumped to $3,000, then to $5,000, and worked quickly up to the price for which it was bid in by George A. Hearn.

This has been a Winter of many large sales, which perhaps accounts for a present lack of interest. The hall, which has not been crowded earlier in the season, was not half filled last evening, and many of the prices were low. The lack of attractiveness of the subjects in portraits by good painters militated against them, and the prettiest portraits of the prettiest women brought the best prices. Nattier's portrait of the Marquise de Mailly brought the first high price, $7,500, and was received with enthusiasm. It started at $2,000.

The English portrait painters, who are less well liked in New York, brought less satisfactory prices. Sir Joshua Reynolds's portrait of Mrs. Hutchinson went for $1,500, then from a misunderstanding was brought back, and finally sold for $1,300. Several large portraits by Sir Peter Lely went for $300 and $400. A delightful portrait of Lord Campbell, Chief Justice of England, in robes and wig, a large canvas, by Sir Martin Shee, 56 inches by 43, went for only $375. "The Rescue," by William Clarkson Stanfield, who was the leading English marine painter of his day, went for $460. "The Destruction of Niobe's Children," by Richard Wilson, another large canvas, went at the second bid for $225, and an excellent shipping scene by Van Minderhout for $240. The result of the sale was $77,935, which totaled $130,155 for the two evenings.

Following are pictures bringing the best prices, names of artists, and purchasers:

| | |
|---|---|
| Portrait of a Lady—Christoph Amberger; R. S. Minturn | $420 |
| Ideal Head—A. Asti | 1,000 |
| Mme. de Graffigny—Ascribed to Pierre Mignard; George B. Wheeler | 500 |
| Portrait of the Hon. C. Gray—Sir Thomas Lawrence | 500 |
| The Marquise de Mailly—Jean Marc Nattier; George Wilson | 7,500 |
| The Glebe Farm—John Constable; G. Dupont | 2,600 |
| Portrait Mrs. Hutchinson—Sir Joshua Reynolds; G. P. James | 1,300 |
| Young Girl—Drouais | 900 |
| Lady Harriet Ker Seymour—Sir Thomas Lawrence; E. Holbrook | 1,900 |
| The Money Weigher—Ferdinand Bol; E. Holbrook | 700 |
| Portrait Lady Hamilton—George Romney; E. Thalman | 2,050 |
| Vicomtesse de Montillet—Antoine Vestier; Charles B. Alexander | 750 |
| The Stable—George Morland; Burnette, Agt. | 825 |
| Daughters of Fourth Duke of Gordon—Gainsborough; W. Stanton | 850 |
| Madonna, Child, and St. Catherine—Van Dyck; John D. Crimmins | 1,650 |
| Tribute Money—Van der Eeckhout; W. W. Seaman, Agt. | 850 |
| Portrait Mrs. Angerstein—John Hoppner; Mrs. Charles Pfizer | 3,700 |
| Portrait of Miss Morland—Romney; Burnette, Agent | 3,650 |
| The Broken Pitcher—John Opie; H. C. Perkins | 520 |
| Duchess of Rutland—Sir Martin Shee; Joseph Pulitzer | 2,125 |
| Madonna and Child—Alonso Cano; G. P. James | 875 |
| Landscape with Cattle—Gainsborough; Burnette, Agent | 650 |
| Magdalene—Henner; David M. Look | 1,800 |
| Portrait William Almack—Sir Joshua Reynolds; John Kent | 2,500 |
| Six Hours—Ferdinand Roybet; George R. Wheeler | 725 |
| Portrait Dutch Gentleman—Jan Victoors; George A. Hearn | 2,000 |
| Portrait Lady Sedell—John Hoppner; Estate | 6,700 |
| Grand Canal, Venice—Antonio Canale; John Kent | 2,350 |
| A Young Princess—Ascribed to Juan Carreno de Miranda; W. Stanton | 775 |
| Miss Montague—Francis Cotes; G. P. James | 575 |
| A Dutch Family—Van Der Helst; G. P. James | 2,200 |
| Portrait Mme. Van Der Heist—Cornelis de Vos; George A. Hearn | 12,500 |
| A Woodland Road—James Stark; George A. Hearn | 700 |

# MANY BARGAINS AT BLAKESLEE SALE.

## Sixty Pictures Brought $52,220, and the "Largilliere" Fetched Top Price.

Sixty paintings in the T. J. Blakeslee collection were sold last night by Thomas E. Kirby in Mendelssohn Hall for $52,220.

Numerous bargains were obtained, notably in portraits, by masters of the early English school, and some prices were sensationally low.

For the beautiful portrait of the Marquise du Chatelet, by Nicolas de Largilliere, from the Madame Lelong collection, Paris, Eugene Fischhof, the French expert, paid $9,200, top price of the evening. There was lively bidding for this picture.

"The Best Children," an admirable painting by Sir Thomas Laurence, went to G. Dupont for $4,000. The large portrait of Anne of Austria, by Franz Pourbus, the younger, was purchased by Edward Brandus for $3,300.

"Innocence," a charming and characteristic Greuze, was bought by Eugene Fischhof for $3,350. A portrait of "Miss Pelham," by Sir Joshua Reynolds, and an unusually good example of this master, went to R. S. Minturn for the low price of $2,000.

An excellent "Portrait of a Dutch Gentleman," by Thomas De Keyser, was secured by G. Dupont, for $3,300.

For "Classic Italy," a landscape by Richard Wilson, R. A., F. K. Sturgis paid $2,300. "Springtime," by Fritz Thaulow, brought $2,500—a good figure. Joseph Pulitzer paid $975 for an excellent portrait of Mrs. Siddons by John Hoppner, the Georgian master.

Other sales were: Head, by Henner, Knoedler & Co., $1,225; English landscape, Gainsborough, E. Holbrook, $400; "Last Rays," O. Bogert, C. L. Edy, $700; "Lady Boynton and Child," Cosway, E. Fischhof, $1,600; "The Blind Simeon Blessing the Infant Christ," A. De Gelder, W. W. Seaman (agt.), $650; "At Her Toilet," Madrazo, James DeWitt Cutting, $1,000; "Dutch Nobleman," Bol, G. Dupont, $1,750; portrait of Lady De Burgh, Romney, E. Fischhof, $850.

The sale will be concluded to-night, when the more important pictures will be sold.

# BLAKESLEE SALE REALIZES $130,155.

## Vos Portrait, Gem of the Collection, Goes for $12,500 —Some Bargains.

Sixty fine paintings in the Blakeslee collection were dispersed under the hammer last night by Thomas E. Kirby for $77,935 at the conclusion of the sale. For the entire collection of 160 fine pictures a total of $130,155 was realized. There was a large attendance last night, and better prices were obtained.

Chief interest in the sale centred in the large full-length portrait of Mme. Van Der Geest by Cornelis De Vos, of the Dutch school, which was purchased by George A. Hearn for $12,500, top price of the entire sale. Bidding was lively for its possession.

The portrait of Marquise De Mailly, by Jean Marc Mattier, a characteristic example, was sold to George Wilson for $7,500 after sharp bidding. This was from the Duc de Beauffremont collection. Hoppner's beautiful portrait of Lady Sudell, of Woodfall Park, went to Mrs. Charles Pfizer for $6,700. This was one of the gems of the sale. Mrs. Pfizer also purchased Hoppner's admirable portrait of Mrs. Angerstein, from the Angerstein collection, London, for $3,700.

Sir William Van Horne took the beautiful portrait of "Miss Morland" by George Ranney for the low figure of $3,650. Sir William also bought a Gainsborough landscape for $650. A portrait of a Dutch gentleman by Jan Victoors went to George A. Hearn for $2,000. A portrait of William Almack by Reynolds was sold to John Kent for $2,500.

Henner's "Magdalene" was purchased by David M. Look for $1,800, a low figure. Joseph Pulitzer bought the large portrait of the Duchess of Rutland by Martin Shee, P. R. A., a characteristic example, for $2,125.

Other sales were:

A Young Princess, ascribed to Juan Carreno De Miranda, W. Staunton, $775; Grand Canal, Venice, Canaletto, John Kent, $2,350; Dutch Family, Van Der Heist, G. P. James, $2,200; Ideal Head, Asti, $1,000; Landscape, J. Stark, George A. Hearn, $70; Madonna Hours, F. Roybet, G. R. Wheeler, $725; Hours, F. Roybet, G. R. Wheeler, $725; Portrait of Hon. C. Gray, Sir Thomas Lawrence, $500; The Glebe Farm, J. Constable, C. B. Pratt, $2,600; Mrs. Hutchinson, Reynolds, G. P. James, $1,300; Young Girl, F. H. Drouais, $900; Lady Harriet Ker Seymer, Sir Thomas Lawrence, E. Holbrook, $1,900; Portrait of Lady Hamilton, G. Romney, E. Thalman, $2,050; Vicomtesse De Montiliet, V. A. Vestier, C. B. Alexander, $750; The Stable, G. oMreland, Burnett agent, $825; Daughters of Alexander, G. Dupont, W. Staunton, $550; Madonna and Child and St. Catherine, Van Dyck, John D. Crimmins, $1,650.

The Sun.

SATURDAY, APRIL 8, 1905.

### *BLAKESLEE TOTAL, $130,155.*

**A Few Good Prices at Closing Session o Big Portrait Sale.**

The sale of the T. J. Blakeslee collection of paintings was concluded at Mendelssohn Hall last evening by Mr. Kirby of the American Art Association. The audience was large, but prices were little higher than those of the first night's sale. Several pictures, however, brought out spirited bidding.

A portrait of Mme. Van Der Geest by Cornelis De Vos, after a contest, was secured by George A. Hearn at $12,500, the top price of the sale.

The portrait of Lady Sudell of Woodfall Park, Lanchashire, by John Hoppner, R. A., went to Eugene Fischoff at $6,700. George Wilson paid $7,500 for Jean Marc Nattier's portrait of the Marquise de Mailly.

Other high prices were: $3,700 paid by Mrs. Charles Pfizer for Hoppner's Portrait of Mrs. Angerstein and $2,050 given by E. Thalmann for the "Portrait of Lady Hamilton," by Romney. E. Holbrook secured the "Portrait of Lady Harriet Ker Seymer" by Sir Thomas Lawrence, for $1,900. The "Glebe Farm," by Constable, went to G. Dupont for $2,600. E. H. Landon paid $1,800 for "Magdalene," by J. J. Henner. The portrait of William Almack, by Sir Joshua Reynolds, brought $2,500, paid by John Kent, who also secured "Grand Canal, Venice," by Canaletto, for $2,350. A "Madonna and Child," by Van Dyck, went to J. V. Crimmins for $1,650.

The total for last night's sale was $77,935. The grand total for the sale is $130,155.

Anderson Gallery 733

ON VIEW DAY AND EVENING

AT THE AMERICAN ART GALLERIES

FROM SATURDAY, APRIL 1ST, UNTIL THE MORNING OF THE DAY OF SALE, INCLUSIVE

369

# THE BLAKESLEE COLLECTION

## SALE AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

THURSDAY AND FRIDAY EVENINGS
APRIL 6TH AND 7TH

BEGINNING PROMPTLY AT 8.30 O'CLOCK

CATALOGUE

OF THE

# BLAKESLEE COLLECTION

OF

# VALUABLE PAINTINGS

PRINCIPALLY PORTRAITS BY THE

## EARLY ENGLISH, FRENCH AND DUTCH SCHOOLS

TO BE SOLD AT ABSOLUTE PUBLIC SALE

ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
OF THE AMERICAN ART ASSOCIATION
MANAGERS

NEW YORK: 1905

Press of J. J. Little & Co.
Astor Place, New York

# CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money,* if required, *in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk* within twenty-four hours from the conclusion of the Sale, *and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*

5. While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.

THOMAS E. KIRBY, AUCTIONEER.

# ARTISTS REPRESENTED AND THEIR WORKS


| ARTIST | SUBJECT | CATALOGUE NUMBER |
|---|---|---|
| ABBOTT, FRANCIS LEMUEL | | |
| | Portrait of an Admiral | 31 |
| AMBERGER, CHRISTOPH | | |
| | Portrait of a Lady | 64 |
| AMIGONI, JACOPO | | |
| | Danaë and the Shower of Gold | 40 |
| ASTI, A. | | |
| | Ideal Head | 70 |
| BARKER, THOMAS | | |
| | At the Cottage Door | 32 |
| BEECHEY, SIR WILLIAM | | |
| | The Duke of Gloucester | 7 |
| | A Young Girl | 65 |

| ARTIST | SUBJECT | CATALOGUE NUMBER |
|---|---|---|
| BELLOTTO, BERNARDO | | |
| | View in Venice | 33 |
| | View of Old Dresden | 51 |
| BOGERT, GEORGE H. | | |
| | The Last Rays | 30 |
| | Summer Morning | 87 |
| BOL, FERDINAND | | |
| | A Dutch Nobleman | 16 |
| | A Dutch Burgher | 67 |
| | The Money Weigher | 84 |
| BONIFAZIO | | |
| | Madonna and Child | 117 |
| CANALETTO, ANTONIO | | |
| | Grand Canal, Venice—View of the Doge's Palace | 1 |
| | View in Venice | 68 |
| | Grand Canal—Venice | 114 |
| CANO, ALONSO | | |
| | Madonna and Child | 102 |
| CONSTABLE, JOHN | | |
| | The Glebe Farm | 80 |

| ARTIST | SUBJECT | CATALOGUE NUMBER |
|---|---|---|
| COSWAY, RICHARD | | |
| | Lady Boynton and Child | 34 |
| COTES, FRANCIS | | |
| | Miss Montague | 116 |
| CRAEYER, GASPAR DE | | |
| | Venus, Mercury and Mars | 44 |
| DAWE, GEORGE | | |
| | Portrait of H. R. H. Princess Charlotte Augusta of Wales | 118 |
| DOBSON, WILLIAM | | |
| | Portrait of Charles I. | 45 |
| | Earl Danby | 93 |
| DROUAIS, FRANCOIS HUBERT | | |
| | Young Girl | 82 |
| DUPONT, GAINSBOROUGH | | |
| | Sir Henry Dudley and Wife | 22 |
| | Daughters of Alexander, Fourth Duke of Gordon | 92 |
| FIELDING, COPLEY | | |
| | View near Portsmouth | 55 |

| ARTIST | SUBJECT | CATALOGUE NUMBER |
|---|---|---|
| FLINCK, GOVERT | | |
| | A Rabbi | 8 |
| | Madonna and Child | 36 |
| GAINSBOROUGH, THOMAS | | |
| | English Landscape | 23 |
| | A Fishing Village | 50 |
| | Landscape with Cattle | 103 |
| GEDDES, ANDREW | | |
| | Children in a Landscape | 37 |
| GELDER, ARENT DE | | |
| | The Blind Simeon Blessing the Infant Christ | 35 |
| GORDON, SIR JOHN WATSON | | |
| | Master Burke | 6 |
| GREUZE, JEAN BAPTISTE | | |
| | Innocence | 29 |
| HAAS, J. H. L. DE | | |
| | Cattle in Pasture | 88 |
| HENNER, J. J. | | |
| | Head | 20 |
| | Magdalene | 104 |

| ARTIST | SUBJECT | CATALOGUE NUMBER |
|---|---|---|
| HONE, NATHANIEL | | |
| | Portrait of a Young Man | 63 |
| HOPPNER, JOHN | | |
| | Portrait of Mrs. Siddons | 14 |
| | Portrait of Mrs. Angerstein | 97 |
| | Portrait of Lady Sudell | 112 |
| ITALIAN SCHOOL | | |
| | Cleopatra | 28 |
| JANSSENS (School of) | | |
| | Portrait of a Young Girl | 18 |
| KEYSER, THOMAS DE | | |
| | A Dutch Lady | 4 |
| | Portrait of a Dutch Gentleman | 42 |
| LADBROOKE, ROBERT | | |
| | Landscape near Norwich | 24 |
| LARGILLIÈRE, NICOLAS DE | | |
| | Portrait of the Marquise du Châtelet | 46 |
| LAUPHEIMER, A. | | |
| | A Love Token | 61 |

| ARTIST | SUBJECT | CATALOGUE NUMBER |
|---|---|---|
| LAWRENCE, SIR THOMAS | | |
| | The Best Children | 47 |
| | Portrait of Hon. C. Gray | 77 |
| | Lady Harriet Ker Seymer | 83 |
| LELY, SIR PETER | | |
| | Mrs. Middleton | 38 |
| | Sir Charles Lucas and Wife | 49 |
| | Portrait of Mrs. Barstow | 105 |
| | Portrait of the Countess of Falmouth | 110 |
| MADRAZO, RAIMUNDO DE | | |
| | At Her Toilet | 13 |
| MARSHALL, CHARLES | | |
| | Valley of the Avon—Worcestershire | 58 |
| MERLE, HUGHES | | |
| | After the Bath | 48 |
| MIGNARD, PIERRE (Ascribed to) | | |
| | Mme. de Graffigny | 73 |
| MIGNARD, PIERRE (School of) | | |
| | A Young Prince | 27 |
| MIRANDA, JUAN CARREÑO DE (Ascribed to) | | |
| | A Young Princess | 115 |

| ARTIST | SUBJECT | CATALOGUE NUMBER |
|---|---|---|
| MONTAGUE, C. H. | | |
| | Market Day at Bruges | 75 |
| MORLAND, GEORGE | | |
| | The Wreck | 54 |
| | The Stable | 90 |
| MORO, SIR ANTONIO (Ascribed to) | | |
| | Lord Burleigh | 89 |
| MYTENS, AART IZAAK | | |
| | Dutch Gentleman | 9 |
| NATTIER, JEAN MARC | | |
| | The Marquise de Mailly | 79 |
| NIEMANN, EDMUND JOHN | | |
| | An English Farm Scene | 62 |
| | An English Landscape | 69 |
| OPIE, JOHN | | |
| | The Broken Pitcher | 99 |
| OSORIO, FRANCISCO MENESES | | |
| | The Assumption | 56 |
| OVENS, JURIAEN | | |
| | A Burgomaster | 2 |

| ARTIST | SUBJECT | CATALOGUE NUMBER |
|---|---|---|
| PAUL, SIR JOHN DEAN | | |
| | Landscape with Cattle | 3 |
| | A Norwich Landscape | 94 |
| PETERS, MATTHEW WILLIAM | | |
| | Aladdin's Lamp | 39 |
| POURBUS, FRANS (the Younger) | | |
| | Anne of Austria, Wife of Louis XIII. | 59 |
| POURBUS, PIETER | | |
| | Margaret, Wife of John Roper | 11 |
| PRITCHETT, C. W. | | |
| | Venice | 41 |
| PYNE, JAMES BAKER | | |
| | Greenwich | 12 |
| RATHBONE, JOHN | | |
| | Landscape | 91 |
| REYNOLDS, SIR JOSHUA | | |
| | Portrait of the Duke of Cumberland | 10 |
| | Portrait of Miss Pelham | 25 |
| | Childhood | 53 |
| | Mrs. Hutchinson, Wife of Dr. Hutchinson, of Bath | 81 |
| | Portrait of William Almack | 106 |

| ARTIST | SUBJECT | CATALOGUE NUMBER |
|---|---|---|
| RIGAUD, HYACINTHE | | |
| | Portrait of the Marquis de Martelière | 71 |
| | Madame Rigaud | 109 |
| ROMNEY, GEORGE | | |
| | Lady Hester Amelia de Burgh | 17 |
| | Portrait of Lady Hamilton | 85 |
| | Portrait of Miss Morland | 98 |
| ROYBET, FERDINAND | | |
| | Idle Hours | 107 |
| SALANSON, E. | | |
| | French Fishing Girl | 76 |
| SHEE, SIR MARTIN | | |
| | Duchess of Rutland | 100 |
| | Lord Campbell, Chief Justice of England | 111 |
| STANFIELD, WILLIAM CLARKSON | | |
| | The Rescue | 113 |
| STANNARD, JOSEPH | | |
| | An English Fishing Village | 66 |
| STARK, JAMES | | |
| | A Woodland Road | 122 |

| ARTIST | SUBJECT | CATALOGUE NUMBER |
|---|---|---|
| THAULOW, FRITZ | | |
| | Springtime | 26 |
| THOMSON, JOHN | | |
| | The Stag Hunt | 60 |
| VAN DEN BOSCHE, BALTHASAR | | |
| | Portrait of the Artist | 72 |
| VAN DEN EECKHOUT, GERBRAND | | |
| | The Tribute Money | 96 |
| | The Shepherd Boy | 119 |
| VAN DER HELST, BARTHOLOMEUS | | |
| | A Dutch Family | 120 |
| VAN DYCK, SIR ANTHONY | | |
| | Madonna and Child and St. Catherine | 95 |
| VAN HOECK, JOHN | | |
| | Portrait of Philip Pelus | 101 |
| VAN MINDERHOUT, HENDRIK | | |
| | On the River Scheldt at Antwerp | 124 |
| VAN RAVESTEIJN, JAN ANTHONISZ | | |
| | Seigneur Wachendorf | 74 |

| ARTIST | SUBJECT | CATALOGUE NUMBER |
|---|---|---|
| VERBOOM, ADRIAEN | | |
| | Landscape | 57 |
| VERONESE, PAUL (School of) | | |
| | A Lady of Venice | 19 |
| VESTIER, ANTOINE | | |
| | Vicomtesse de Montillet | 86 |
| VICTOORS, JAN | | |
| | Portrait of a Dutch Gentleman | 108 |
| VOS, CORNELIS DE | | |
| | Portrait of Madame Van Der Geest | 121 |
| WALKER, ROBERT | | |
| | Portrait of Sir Edmund Verney | 43 |
| WILSON, RICHARD | | |
| | Italian Ruin | 5 |
| | The Tomb of Metellus | |
| | Lake Averno—Italy | 15 |
| | View in Italy | 21 |
| | Classic Italy | 52 |
| | Italy | 78 |
| | The Destruction of Niobe's Children | 123 |

FIRST EVENING'S SALE

THURSDAY, APRIL 6TH, 1905

AT MENDELSSOHN HALL

BEGINNING PROMPTLY AT 8.30 O'CLOCK

No. 1

ANTONIO CANALETTO

1697—1768

GRAND CANAL, VENICE—
VIEW OF THE DOGE'S PALACE

A FÊTE day in Venice on the historic Grand Canal is represented here. Moored to the quay is a state barge manned by many oarsmen, and the waterway is full of craft, gondolas threading their way in and out. Behind is the ducal palace, its elaborate architecture catching the warm glow of the afternoon sun, and to the left rises the Campanile. A dense blue sky is overhead, and the arrangement of color is most attractive.

*Length, 22 inches; height, 14 inches.*

From the collection of Sir Hamilton Seymour.

No. 2

## JURIAEN OVENS

1623—1678

## A BURGOMASTER

PUPIL and follower of Rembrandt, Ovens' pictures have much in common with the great Dutch master, whose chiaroscuro he caught cleverly. Here we have a wonderfully able analytical representation of a Dutchman with gray hair and beard, wearing a cap and coat of black, trimmed with gold. The mouth is half open, and the eyes gaze intently at the spectator. All the details are admirably caught with unusual fidelity.

*Height, 20 inches; width, 16 inches.*

No. 3

## SIR JOHN DEAN PAUL

E. Holbrook 1780—1840

£100.—

## LANDSCAPE WITH CATTLE

FRIEND of "Old Crome" and member of the Norwich group of painters, this artist gives here a pastoral scene showing a considerable stretch of country, with distant hills and a village, an arm of the sea appearing in the middle distance. At the left is a brook in which stand some cattle, great masses of trees rising up from it, and a gateway is at one side. Some peasants are engaged in conversation in the immediate foreground, and an interesting sky is overhead.

*Length,* 16 *inches; height,* 12 *inches.*

No. 4

## THOMAS DE KEYSER

1595—1679

## A DUTCH LADY

A PORTRAIT painter of great ability and fully appreciated during his time, receiving much patronage from the best people in Amsterdam, where he was born and practised his art, De Keyser had a coloration that closely approached that of Rembrandt. We have here a Dutch lady in a white cap and collar, seated in a chair upholstered in red. She wears a black dress, and the face has a pleasant, smiling expression, a bit of smoothly parted gray hair showing under the cap.

*Height, 20 inches; width, 16 inches.*

Purchased from Messrs. Dowdeswell and Dowdeswell, London.

No. 5

## RICHARD WILSON, R.A.

1714—1782

### ITALIAN RUIN

One of Wilson's Italian sketches, made out-of-doors and having much freshness and truth. We see to the left the entrance to an old castle before which stand two figures. Above the brown stone doorway is a low white tower, and behind stretch away purple hills and a luxuriant valley. A great white cloud makes up against a sky of blue, and the rendering is very frank and direct.

*Height, 12 inches; width, 9 inches.*

### THE TOMB OF METELLUS

A virile, effective sketch of a historic landmark, with a sky of blue behind, showing some white clouds. To the left are some small trees, while at the entrance to the tomb are two figures, and a distant hill takes on a delicate purple tint.

*Height, 12 inches; width, 9 inches.*

No. 6

## SIR JOHN WATSON GORDON, R.A.

1790—1864

### MASTER BURKE

A YOUNG lad of perhaps twelve years is seated out of doors against a summer sky. His blond hair, which is banged in front, falls in curls over his shoulders. He wears a green coat, a waistcoat of yellow and a tie of white. His hands are clasped to the right, and the face is half smiling. Gordon was a Scotchman who, on the death of Raeburn, became the fashionable portrait painter in Edinburgh, and he was subsequently appointed Queen's limner for Scotland.

*Height, 26 inches; width, 20 inches.*

No. 7

## SIR WILLIAM BEECHEY, R.A.

1753—1839

### THE DUKE OF GLOUCESTER

ARRAYED in a scarlet uniform, with gold epaulettes and wearing the impressive star of the Order of the Garter on his left breast, is the royal personage, third son of Frederick, Prince of Wales. Sturdy and typically English, his ruddy face shows the effects of an out-of-doors life. He is smooth shaven, and wears his own hair, which is quite white, and he is slightly bald. Obviously an excellent portrait, painted with great directness and frank in the rendering. A background of dark sky shows a gleam of light to the left corner.

*Height, 30 inches; width, 25 inches.*

From the Duke of Cambridge Collection.

No. 8

## GOVERT FLINCK

1615—1660

### A RABBI

THE serious face, earnest expression and look of determination of this gray-bearded rabbi are admirably rendered by the distinguished Dutch painter and pupil of Rembrandt, whose influence is here quite evident. The man wears a cap of velvet and a black gown, with two rows of gold chains. The lighting is after the manner of the great painter of the "Anatomy Lesson," a golden glow pervading the canvas. Flinck enjoyed a high reputation in his day, and had for patrons many important personages, including the Elector of Brandenburg and Prince Maurice of Nassau.

*Height, 29 inches; width, 24 inches.*

Collection of Humphry Ward, Esq.

Purchased of Messrs. Lawrie & Co., London.

No. 9

## AART IZAAK MYTENS

### DUTCH GENTLEMAN

VERY little is known of this painter, save that he resided at The Hague from 1612 to 1640, where he painted the eminent Dutch poet and painter Jacob Cats, and the Prince of Orange-Nassau. He has a large painting at The Hague, "Celebration of the Marriage of the Elector of Brandenburg with the Daughter of the Prince of Orange." A sober portrait is this now under consideration, showing a serious-faced gentleman in a dark costume with white ruff about the neck. He wears a mustache and pointed beard, and his left hand is gloved. The face is seen three-quarter, and the hair worn long and curling.

*Height,* 31 *inches; width,* 25 *inches.*

No. 10

## SIR JOSHUA REYNOLDS, P.R.A.

1723—1792

## PORTRAIT OF THE DUKE OF CUMBERLAND

An official portrait this of a royal personage whose characteristics evidently appealed to the painter, since he has rendered him with a faithfulness and frankness most entertaining, extenuating nothing of his physical shortcomings. Somewhat inclined to stoutness, with rotund face and drooping shoulders, his royal highness is garbed in a uniform coat of blue, a waistcoat of red, and wears across his breast a broad blue sash of watered silk. On his left breast is a large star, probably of the Order of the Garter, and the sitter wears a wig of gray, with a white lace collar caught by a jewel.

*Height, 30 inches; width, 25 inches.*

From the collection of the Duke of Cambridge.

No. 11

## PIETER POURBUS

1510—1584

### MARGARET, WIFE OF JOHN ROPER

PRESIDENT of the Corporation of Painters at Bruges and a very distinguished artist, Pourbus painted many of the prominent men and women of his day. The present example shows an attractive lady in the quaint dress of the period of uncompromising black, slightly relieved by faint lines of white satin. The robe is cut low at the neck, about which is a string of pearls, and a curious broad lace collar falls over the shoulders. Pearls are in the ears, and the hair is arranged in little curls. A string of black ornaments is caught on the dress, and the background is dark.

*Height, 30 inches; width, 25 inches.*

Purchased of General Bulwer, Norfolk, England.

No. 12

## JAMES BAKER PYNE

1800—1870

### GREENWICH

The two towers of the famous observatory and the white building are brilliantly illuminated as they lie at the foot of the hill. A state barge, gay with many colors and flags, makes its way, propelled by oarsmen, down the centre of the stream, and to the left some fishermen in a boat are dragging nets. A pearly tone envelopes the picture, save for some warm sunlight which gives a glow to the sails of a large ship to the right. Much maritime activity is apparent.

*Length,* 36 *inches; height,* 23½ *inches.*

No. 13

## RAIMUNDO DE MADRAZO

Contemporary

## AT HER TOILET

SEATED in a handsome chair upholstered in white is a pretty, dainty little maid in a rich skirt of flowered red silk. Her waist has been thrown aside, and a white chemisette falls from her shoulders. A little white dressing cap with a pink ribbon is on her head, and the smallest of feet peep out from under her dress. She is near a dressing-table in her boudoir, and is caring for her hands. Evidences of feminine belongings are scattered about the whole place, having the intimate air of a girl's dressing-room.

*Height, 32 inches; width, 25½ inches.*

No. 14

## JOHN HOPPNER, R.A.

1758—1810

### PORTRAIT OF MRS. SIDDONS

ARRAYED in a white dress and a turban from under which fall some gray curls, the actress is represented full face, looking directly at the spectator. Brilliant coloring to the face, tender, sympathetic eyes and a sweet mouth make up a most attractive feminine personality. About her waist is a blue sash, and behind her is draped a curtain. Simply and frankly painted, the work is in Hoppner's best vein, and is a notable example of this distinguished Georgian master, the most formidable rival of Sir Thomas Lawrence, who painted the royalty of his time with great success.

*Height, 29 inches; width, 24 inches.*

Formerly in the collection of John Julius Angerstein.

Purchased from Messrs. Lawrie & Co., London.

No. 15

## RICHARD WILSON

1714—1782

### LAKE AVERNO—ITALY

On the borders of a lake, near some ruins, a group of peasants engage in conversation. Some verdure-clad hills rise up from the water, which is of a deep blue, reflecting a summer sky. A tall tree to the left comes boldly against the heavens, and the remains of a ruined palace are made out along the shore. On the hill-top is seen a tower, and the distance stretches away in pale, tender tints. A classic composition this, representative of the great English painter who in these later years has received his full share of attention and appreciation.

*Length, 22 inches; height,* 18 *inches.*

No. 16

## FERDINAND BOL

1611—1681

### A DUTCH NOBLEMAN

This distinguished Dutch painter, a pupil of Rembrandt, is admirably represented in this portrait of one of his countrymen, obviously an officer of the army. The subject is seated, and wears a velvet cap in which there is an aigrette. About the neck is a bit of armor reflecting the light, and over this is festooned a chain. A mass of dark, luxuriant, curly hair frames in the face, a dark beard and mustache giving a swarthy expression, while honest, piercing eyes look straight at the spectator, and a red velvet cloak is caught by a jewelled chain.

*Height, 28 inches; width, 23 inches.*

No. 17

## GEORGE ROMNEY

1734—1802

### LADY HESTER AMELIA DE BURGH

In a costume of gray, with a head-dress of the same color, is a young matron, standing, with her hands at her left side holding her girdle of yellow. Behind her is a dramatic sky of dark, ominous clouds to the left, and a ray of light to her right. The neck is somewhat exposed, and gray hair is brushed directly back from her temples. About the head-dress, confining it in place, is a string of pearls. The face, with thoughtful expression, is turned to the left, and the painting is broad in its rendering. The lady was the elder daughter of John Smyth de Burgh, eleventh Earl of Clanricarde, and she married, August 7, 1790, William Trenchard. She died in 1821.

*Height, 32 inches; width, 25 inches.*

Purchased from Messrs. Lawrie & Co., London.

Mentioned in Humphry Ward's "Life of Romney."

No. 18

SCHOOL OF JANSSENS

## PORTRAIT OF A YOUNG GIRL

In a chair upholstered in leather, one hand resting on the arm, sits a young girl in an orange satin gown, elaborately trimmed with lace of the most exquisite design and richness. In her right hand she holds a fan of feathers with crimson embroidery, and about her neck is a rope of pearls. Dark, wavy hair falls over her shoulders, and a dainty, pathetic face looks out appealingly at the spectator. A red bow to the coiffure gives a note of color, and a green curtain is draped at the left. She is seated on a crimson cushion.

*Height,* 30 *inches; width,* 24 *inches.*

No. 19

## SCHOOL OF PAUL VERONESE

### A LADY OF VENICE

Clad in an elaborate brocaded gown with great ruff about her neck is a lady with auburn hair severely brushed back from her temples. The red figures on her robe harmonize with the complexion and background, while the detail is all entertaining. The face has a demure look, and part only of one hand is seen. There are touches here and there suggestive of the great Venetian.

*Height,* 36 *inches; width,* 30 *inches.*

No. 20

## J. J. HENNER

Contemporary

### HEAD

One of Henner's familiar studies of a beautiful woman, with brown hair and a red velvet wrap thrown over a pair of lovely shoulders. The head is turned toward the spectator with a thoughtful look, the rich, full mouth half pouts, and the eyes are soft and languid.

*Height, 22 inches; width,* 15 *inches.*

No. 21

## RICHARD WILSON

1714—1782

## VIEW IN ITALY

In this classic composition Wilson gives one of his characteristic pictures, showing a quiet stretch of lake surrounded on either side by great hills which rise up to enormous heights, the farther ones taking on a blue haze. To the right, on an eminence, stand some noble ruins, and to the left is a tower perched on a side hill. In the foreground are some fishermen, while the bare branches of a tall tree come against the sky. Brilliant clouds make up against a turquoise-blue, and the whole canvas is permeated with light. Six years in Italy familiarized Wilson with the landscape there, which he invariably depicted with feeling and poetry.

*Length, 27½ inches; height, 23½ inches.*

No. 22

## GAINSBOROUGH DUPONT

1767—1797

### SIR HENRY DUDLEY AND WIFE

An interesting genre portrait this, showing, under the deep shade of an oak tree in a private park, the nobleman and his wife in the costume of the period. Sir Henry, in gallant fashion, is holding the hand of his spouse and leading her along a path. She, in elaborate gown, the skirts of which she holds in her right hand, steps formally out. Her powdered hair is dressed pompadour, and has some feathers in it, while the man wears a white wig. Behind is a bright landscape and glimpse of a lake. Nephew of the great Gainsborough, Dupont was not a little influenced by his uncle, though he retained much of his own individuality and was an able craftsman.

*Height, 36 inches; width, 28 inches.*

From the collection of General Bulwer, Norfolk, England.

No. 23

## THOMAS GAINSBOROUGH, R.A.

1727—1788

### ENGLISH LANDSCAPE

THROUGH a glade in a woodland a man drives his market cart. Clay has been taken away from a bank which is yellow under the sunlight, and some cattle graze by the side of the road. From the dark recesses of the distant woodland road some figures emerge, and above, great clouds are piled up in a sky of tender blue. The tree forms, of luxuriant vegetation, are interesting in their rendering, and the picture is of harmonious tone.

*Length, 28 inches; height, 24 inches.*

No. 24

## ROBERT LADBROOKE

1769—1842

## LANDSCAPE NEAR NORWICH

An intimate and brother-in-law of the famous John Crome (known as "Old Crome"), Ladbrooke was one of the distinguished members of the Norwich Society of Artists. This picture is a typical view of that locality, and shows a glade in a forest. Through some stately trees is furnished a glimpse of a stream with distant hills, and to the left there is an old fence, while a shallow stream makes through the foreground. Brown foliage suggests the autumn, and a sky of blue and white is full of sunshine.

*Height,* 34 *inches; width,* 28 *inches.*

No. 25

## SIR JOSHUA REYNOLDS, P.R.A.

1723—1792

### PORTRAIT OF MISS PELHAM

In evening robe of white, cut low, and wearing a rose at her breast, is seated a beautiful young lady of the London fashionable set, rendered in Reynolds' best manner. She wears a blue wrap trimmed with ermine, and about her waist a red sash. The hair is dressed off her temples, being arranged with a blue ribbon and pearls. A most attractive face, it is distinctly patrician, the whole pose and carriage betokening good breeding. This example was painted in March, 1757.

*Height, 30 inches; width, 25 inches.*

From the collection of Lady Forbes, London.

No. 26

## FRITZ THAULOW

Contemporary

### SPRINGTIME

WALKING along the banks of a stream, beside some quaint thatch-roofed farm buildings, is seen a peasant woman carrying a milk-pail. The time is early spring with trees in blossom, and the late afternoon sun illuminates houses and tree-trunks, throwing the foreground in shadow. The sky is tender and filled with luminous clouds.

*Length, 32 inches; height, 26 inches.*

No. 27

## SCHOOL OF MIGNARD (PIERRE)

### A YOUNG PRINCE

THE charm of adolescence is manifest in this handsome-faced lad, who stands against a pillar from which is draped a heavy curtain of lilac-tinted velvet. He is dressed in a handsome coat of the same material, elaborately trimmed with gold and of a deeper red, while under his arm is a chapeau of black with white feathers. In the left hand is a glove. The flaxen hair—perhaps a wig—falls on his shoulders in curls, and over his hands are dainty lace cuffs.

*Height, 36 inches; width, 28 inches.*

No. 28

## ITALIAN SCHOOL

### CLEOPATRA

A BEAUTIFUL woman in a blue velvet gown is seated at a table upon which is a golden vase, into which she is about to cast a pearl which she holds in her right hand. A wealth of curly hair falls over her lovely neck and shoulders. It is adorned with pearls, more of which are fastened at her breast. About her wrists are bracelets. Behind, to the right, is a marble gateway of architectural beauty with some trees against the sky. Ignoring, as was the fashion of the day, any truth of costume, accessories or environment, the painter has made his Egyptian queen a woman of his own time, but yet has invested her with lively interest.

*Height,* 39 *inches; width,* 28 *inches.*

No. 29

## JEAN BAPTISTE GREUZE

1725—1805

### INNOCENCE

A SWEET-FACED young girl is portrayed here, her head gracefully poised to the right, and the eyes, modest and deeply expressive of innocence, somewhat raised. She wears a simple but pretty white muslin hood, and is seated in an attitude of unconscious grace. The subject is charmingly rendered, and the work thoroughly characteristic.

*Height, 29 inches; width,* 16 *inches.*

From the Garnier Collection, Paris.

No. 30

## GEORGE H. BOGERT, A.N.A.

Contemporary

### THE LAST RAYS

A PUPIL of the Paris schools, an associate of the National Academy of Design, Mr. Bogert was in 1899 the recipient of the First Hallgarten Prize in the Academy, and the Webb Landscape Prize at the Society of American Artists in 1898. He had silver medals at St. Louis in 1904, at Buffalo in 1903 and a bronze medal at the Paris Exposition of 1900. An evening landscape here is bathed in a warm glow and lit by the setting sun, the rays permeating the sky. To the right is a group of trees, and in the foreground are some rocks, while in the centre a little stream of water falls over a dam. The sky is reflected in the stream, and the quality of luminosity is well maintained.

*Height,* 28 *inches; length,* 36 *inches.*

No. 31

## FRANCIS LEMUEL ABBOTT

1760—1803

## PORTRAIT OF AN ADMIRAL

ENJOYING great reputation and overwhelmed with commissions, which finally brought on insanity, Abbott was very successful, having among other sitters Lord Nelson. Indeed, he has painted an admiral here, who stands leaning against a cannon holding a telescope in his left hand. The officer is attired in a gorgeous uniform, wears a star on his left breast and a broad crimson sash over his right shoulder. There are lace cuffs, much embroidery and a lace tie, while on the head is a white curly wig. Obviously on the deck of his ship, we see the sea back of the distinguished sailor, whose benign, simple face seems far from that of a warrior.

*Height, 50¾ inches; width, 40¼ inches.*

No. 32

## THOMAS BARKER

(KNOWN AS "BARKER OF BATH")

1769—1847

## AT THE COTTAGE DOOR

BARKER was a close student of the works of the great Dutch masters, and his pictures show their influence. He studied to some extent in Italy, and did capital lithographic work. His first exhibit at the Royal Academy was in 1791. This pastoral scene shows a typical English laborer's cottage to the left. Before the door two little children are at play. Some milk crocks stand on a ledge under the window, and a milkmaid is seen returning home with a pail on her head. There are a broken wall and gateway near by, and the roof of the house is thatched. In the middle distance a farmer, mounted on his horse, drives the cattle to the field. A broken country stretches away with alternate hill and vale, the crests now and then showing a fringe of woodland. A warm evening sky suffuses a golden mellow glow over all, with tender clouds at the top, and smoke is seen rising from a distant valley.

*Length, 47 inches; height, 38 inches.*

No. 33

## BERNARDO BELLOTTO

1720—1780

### VIEW IN VENICE

Nephew of Canaletto and his pupil, Bellotto painted much like his uncle, with whose works his own are frequently confused. He gives us here a typical view of the city of canals, showing one of the principal waterways filled with gondolas. To the right is a sail-boat bearing merchandise. The scene is one of much activity and life. A line of attractive palaces rises from the water, and overhead is a sky of vivid blue, with a few fleecy clouds. On the façades of the buildings of white marble or brick, the warm sun shines with much brilliancy, sending reflections into the canal.

*Length, 42 inches; height, 27 inches.*

No. 34

## RICHARD COSWAY, R.A.

1740—1821

## LADY BOYNTON AND CHILD

HOLDING in her arms a beautiful little baby, dressed in lace and with dimpled face looking up at her mother, sits a young and elegantly attired matron in white, with handsome lace collar. She is in a chamber of pale gray, and near by is a little crib. Her gray powdered hair curls over her pretty face, and one hand is at her corsage. Bright coloring to the face and animation to the eyes disclose healthful, well-bred conditions of life and an air of patrician prosperity. Broad and yet full of detail, the work is in perfect preservation. Cosway was a miniature painter of great distinction. He painted the lovely Mrs. Fitzherbert, thereby gaining the favor and even intimacy of the Prince of Wales, the beauties of whose set were among his patrons.

*Height, 48 inches; width, 37 inches.*

No. 35

## ARENT DE GELDER

1645—1727

### THE BLIND SIMEON BLESSING THE INFANT CHRIST

The composition depicts the famous biblical incident of Simeon, the man from Jerusalem waiting for the consolation of Israel, to whom it was revealed he should not see death before he had seen the Lord's Christ. He was in the temple when the parents brought in the Child Jesus, and he took the Child in his arms, saying, "Lord, now lettest thou thy servant depart in peace, according to thy word; for mine eyes have seen thy salvation." The holy Mother bends in prayer over the Infant, whom Simeon holds devoutly in his arms, his head thrown back in supplication. Pupil of Rembrandt in Amsterdam, and strongly influenced by him, De Gelder secured much of his master's scheme of color, the mellow tones here and the strong contrast of light and shade recalling the great Dutchman.

*Length,* 46 *inches; height,* 38 *inches.*

No. 36

## GOVERT FLINCK

1615—1660

### MADONNA AND CHILD

FULL of a delightful sense of the beauty of maternity, this figure of the holy woman is agreeably rendered and painted with alluring dexterity. She holds an infant swathed in flannels in her arms. Its head lies on a pillow, and she bends over it with solicitude. She wears a robe of red, with a shawl of blue over her head, a scarf of white falling about her neck. The expression is admirably caught, and the work full of significance. The dark background throws the flesh tones out in great brilliancy.

*Height, 42 inches; width, 30 inches.*

No. 37

## ANDREW GEDDES

## CHILDREN IN A LANDSCAPE

FELLOW-STUDENT with Wilkie at the Royal Academy schools, Geddes divided his time, after settling down to the practice of his profession, between Edinburgh and London. A picture portrait this, of two beautiful little girls playing in a field near some great trees with a small black dog. One is dressed in white with blue ribbons, the other in red with a necklace of corals, and their attitudes are of much grace. The attractive landscape is admirably composed and painted freely in good color.

*Length, 50 inches; height, 40 inches.*

No. 38

## SIR PETER LELY

1617—1680

### MRS. MIDDLETON

UNDER some stately trees, with a fair landscape stretching away, sits a patrician young woman of perhaps twenty. She is elaborately gowned in a robe of blue velvet, with flowing white sleeves and a satin petticoat. The blond hair clusters in curls over her forehead, and her hands hold some flowers strung on a ribbon. Her bared shoulders show exquisite beauty of line, and her look is one of great animation.

*Height, 46 inches; width, 38 inches.*

No. 39

## MATTHEW WILLIAM PETERS, R.A.

Died 1814

## ALADDIN'S LAMP

BORN in the Isle of Wight, and educated for the church, this painter was unable to resist the call of art, and so became both a history and portrait painter, though for long he held the position of chaplain to the Prince Regent. Here we have a scene from the famous classic, "Thousand and One Nights," in the tale of "Aladdin and the Wonderful Lamp." The fortunate lad has evidently already enjoyed the bounty of the genii, for he is in a chamber filled with rich vases and jewels, and he himself is handsomely dressed. He leans forward to the niche where hangs the source of his good luck, which is burning brightly. The walls of the room are magnificently hung, and an Oriental elegance prevails.

*Height, 55 inches; width, 43 inches.*

No. 40

## JACOPO AMIGONI

1675—1752

## DANAË AND THE SHOWER OF GOLD

LYING on a couch of red and white draperies, the beautiful goddess gazes with rapt expression at some cupids mounted on white clouds, the gold dropping here and there. In both hands she holds necklaces, and her hair is caught up with pearls. She is of exquisite shape, her undraped form showing in all its beauty of perfect line. To the right is some green drapery, which loses itself in the dark clouds. Amigoni, a Venetian by birth, resided long in England, doing much decorative work for the nobility there, and he died in Spain.

*Length, 52 inches; height, 42 inches.*

No. 41

C. W. PRITCHETT

## VENICE

A TYPICAL summer day on the Grand Canal: a glorious sky of blue with faint white clouds dotting it here and there. To the right a long flight of steps leads up to a stately church, its dome rising against the heavens, and extending farther is a long building of brick, trimmed with white marble. A quay is to the left, against which are moored some barges and gondolas, red and white striped posts rising out of the water. Down the centre of the stream float more barges, laden with marketing, and distant buildings and shipping are seen along the horizon.

*Length, 55 inches; height, 37 inches.*

No. 42

## THOMAS DE KEYSER

1595—1679

### PORTRAIT OF A DUTCH GENTLEMAN

FAMILIAR to visitors to the Dutch museums, particularly at Amsterdam—his native town—and The Hague, the work of this master is greatly appreciated, his coloring being frequently compared to that of Rembrandt. The present portrait discloses a man of middle age in dress of black, wearing a white ruff about his neck: He is seated in a high-back wooden chair, one of his hands resting on the arm, the left one holding his black hat. Both the hands are admirably drawn and painted, as is the expressive face. His beard and mustache are gray, and the dark hair is close cut. A coat-of-arms is painted in the upper left-hand corner.

*Height, 47 inches; width, 35 inches.*

Purchased from Messrs. Thomas Agnew & Sons, London.

No. 43

## ROBERT WALKER

Died about 1658

### PORTRAIT OF SIR EDMUND VERNEY

LITTLE is known of this talented English painter of the Commonwealth, to whom in his day sat the great Protector. He painted a number of the important personages of his epoch, among them being the subject of this canvas. We see the nobleman, three-quarters length, standing, with his right hand at his breast, and the left encased in a gauntlet at his hip. An ample cloak of green velvet is thrown loosely about him, a linen collar is at his neck, and there are flowing sleeves of white linen. A wig of brown hair falls on his shoulders, and a faint mustache is on the upper lip.

*Height, 48 inches; width, 38 inches.*

No. 44

## GASPAR DE CRAEYER

1582—1669

## VENUS, MERCURY AND MARS

In a glade in a woodland a meeting of the three deities takes place. Mercury, with a blue robe thrown loosely over his fine figure, and his rod in hand, stands to the left beside his steed, whose bridle he holds. To the right Venus is seated, her half-nude form in a red robe, while Cupid, beside her, laughs with joy. Mars, in armor and helmet, with a yellow robe, is standing in the centre of the composition, his right arm extended as he discourses. Fine trees form an attractive landscape background, while the drawing is unusually distinguished and the details carefully worked out. De Craeyer was official painter to the Court of Brussels, and made many important compositions. He has been favorably compared to Rubens and Van Dyke, and his pictures are in a number of European museums.

*Height, 47 inches; width, 45 inches.*

No. 45

## WILLIAM DOBSON

1610—1646

### PORTRAIT OF CHARLES I.

As King's "Sergeant-painter" and Groom of the Privy Chamber, Dobson had ample opportunity to familiarize himself with the features and personal characteristics of the monarch whose portrait is presented here. This royalty is depicted standing, clad in black doublet slashed with white, a great embroidered collar about his neck, under which, from a broad blue ribbon, hangs an order, while on his left breast is a jewelled star. The left hand rests easily on a sword hilt, and the right hangs by the side. On a table beside him is the crown of massive gold with precious stones set therein. The long face, with pointed mustache and beard, and long dark curls falling on the shoulders, is admirably rendered and full of character.

*Height, 55 inches; width, 44 inches.*

No. 46

## NICOLAS DE LARGILLIÈRE

1656—1746

### PORTRAIT OF THE MARQUISE DU CHÂTELET

A PORTRAIT painter of great distinction was Largillière, who, though born in Paris, was taken early to Antwerp, where he studied with Goubau. He visited England, and through Lely was brought to the notice of Charles II., whose portrait he painted, as well as others of the court. Later he returned to England to paint James II. Louis XV. sat to him as well. This present canvas shows a beautiful young matron, in a rich gown of white, seated on the balcony of some palace with her left hand resting against a geographical globe. Her dress is trimmed with a gold braid, and discloses a lovely neck, while falling from her shoulders is a red satin cloak caught with turquoises and gold clasps. Columns to the left rise up against a moonlit sky. In the woman's right hand are a pair of compasses.

*Height, 51 inches; width, 39½ inches.*

From the Madame Lelong Collection, Paris.



Marquise du Châtelet,
by Nicolas Largillière.



Miss Margaret Wycherly, as Teigue, in "The Hour Glass." (Photo by Sarony

Miss Ceci Spooner, as Tolo, in "The Dan and the K Bijou The Brooklyn

No. 47

## SIR THOMAS LAWRENCE

1769—1830

### THE BEST CHILDREN

Two beautiful little English girls of perhaps six and eight are upon a marble porch at the foot of an imposing column. One is seated on the wall, and has her arm about the younger, whose hands are clasped over her curly head. Both are in white, wearing sashes of blue and yellow. In the hand of the elder is a rose, and on her feet blue slippers. Beside her lies a dog, and to the left is a red cushion. A sky of blue lies over an English park.

*Height, 80 inches; width, 52 inches.*

Purchased from Messrs. Lawrie & Co., London, who bought it from the family for whom it was originally painted.

No. 48

## HUGHES MERLE

1823—1881

### AFTER THE BATH

STANDING in graceful attitude by the banks of a stream, in the solitude of a deep woodland, is a beautiful young woman nude to the waist. Her hands are at her hair, which falls in long tresses down her back. A robe of red drops from the hips, and the face has a dreamy expression, the eyes looking upward. Through the tree-trunks is caught a glimpse of sky, which is reflected in the water.

*Height,* 45 *inches; width,* 31 *inches.*

No. 49

## SIR PETER LELY

1617—1680

### SIR CHARLES LUCAS AND WIFE

In this dual portrait, the husband standing and the wife seated against a sky of blue, the artist has chosen to represent the man as garbed in armor, with a great red scarf thrown over his shoulders and a baton in his hand. He leans against a pillar, with throat and arms bare, and the thoughtful, manly face framed in a mass of wavy hair. Demurely sits his wife beside him in a white dress with a blue shawl falling over her shoulders. Her fair features look formally out from a wealth of curls, and about her neck she wears a string of pearls. One hand lies idly in her lap.

*Height, 55 inches; width, 51½ inches.*

No. 50

## THOMAS GAINSBOROUGH

1727—1788

## (AFTER VAN GOYEN)

## A FISHING VILLAGE

GAINSBOROUGH made a serious and comprehensive study of the older Dutch masters, copying their works with the utmost care, and gaining much therefrom. The one before us shows his conscientious efforts in this direction, for, although the Gainsborough technique is unmistakable, the sentiment and feeling of the original are yet present. We see an arm of the sea making up to the shore, where a group of great trees cast shadows, and under which is seen by a roadway an old stone farm-house. Past this a peasant drives some cattle, and in the distance the spire of a church with some houses indicates a village site. Along the shore some boats are drawn up; there are men watering their horses in a stream, and groups of villagers scattered about. Some fishermen in a boat are to the left of the composition, and a summer sky of blue is filled with white clouds overhead.

*Length, 50 inches; height, 40 inches.*

From collection of James Orrock, Esq., London.

No. 51

## BERNARDO BELLOTTO

1720—1780

## VIEW OF OLD DRESDEN

Bellotto studied under his uncle, Canaletto, painting much in Venice, but he resided for long in Germany, especially in Dresden, and this canvas is a souvenir of his stay there. We see the canal lined on either side with substantial residences, generally of white stone, and many boats are coming down the stream or are moored to the bank. On the pathway to the left a woman drives a herd of cattle, and some peasants are engaged in conversation. Running under the canal, through an archway, is another stream, by the banks of which are women washing. In the immediate foreground are a man, woman and child, an interesting family group, and on the road to the left are more people with a carriage and pair. A blue sky is flecked with clouds. There is a tree to the extreme right, and one almost in the centre of the picture.

*Length, 54 inches; height, 29 inches.*

No. 52

## RICHARD WILSON, R.A.

1714—1782

### CLASSIC ITALY

To the right of this comprehensive composition, with its vast stretch of territory, are some architectural ruins of a temple, several columns yet remaining over which climb vines. A cascade near by tumbles over some rocks and falls into a stream, which winds along through a fair country, past a town of considerable size and under a bridge, losing itself in the distance, whence begins an extended mountain range. Here and there on the hill-tops are palaces and broken walls, and to the left stands a group of trees coming against a mellow evening sky. In the foreground, engaged in conversation, stand two figures in classic draperies, and in the middle distance a roadway makes across the water.

*Length, 60 inches; height, 44 inches.*

No. 53

## ASCRIBED TO SIR JOSHUA REYNOLDS, P.R.A.

1723—1792

### CHILDHOOD

A BRIGHT-LOOKING little girl is seen in a wonderfully mellow landscape. It is late afternoon, and the sun's golden rays pervade the entire canvas. The subject looks directly at the spectator with clear blue eyes. She holds her frock tightly, for she has deposited there the nuts she has gathered. Little red slippers and a white muslin hood with a jaunty blue bow tend to make her most fascinating.

*Height, 40 inches; width, 30 inches.*

No. 54

## GEORGE MORLAND

1763—1804

### THE WRECK

With much dramatic intensity the artist gives here a stirring coast scene, showing a wreck and a great concourse of people helping to save the unfortunate crew of the vessel, which is being pounded against the shore. The angry waves dash with great violence, sending masses of spray high up in the air. A sky of dark clouds, with patches of light here and there, discloses the end of the gale, and to the left is a cliff of formidable rocks. Far away is the coastline with the distant sea. The people wear the quaint costumes of the last century, and are huddled together on the edge of the cliff on a grassy slope, and all shows a fine pictorial sense of unusual interest. Morland delighted in such compositions, for though his career was one of excesses, he managed to do much work and in great variety, painting all the phases of the life about him.

*Length, 62 inches; height, 47 inches.*

No. 55

## COPLEY FIELDING

1787—1855

### VIEW NEAR PORTSMOUTH

COPLEY FIELDING, a most distinguished English landscapist, was president of the Water Color Society for many years and a popular teacher. His works are eagerly sought for by connoisseurs. This representative canvas shows a vast expanse of country, with the sea in the distance and marshes making up to the shore. A road winds about, and in the immediate foreground a soldier in red uniform is seated in conversation with a young woman. Back of them a farm hand and his dog are near a herd of cattle, the evening light throwing long shadows, while on a side hill graze some sheep. To the left are great trees, and a fallen tree-trunk in the shadow. The sky is filled with much brilliancy, gray clouds catching the rays of the setting sun.

*Length, 64 inches; height, 44 inches.*

No. 56

## FRANCISCO MENESES OSORIO

1630—1705

### THE ASSUMPTION

Pupil of Murillo, and at one time President of the Seville Academy, the work of this distinguished Spaniard is not infrequently confused with that of his master, whose influence was potent for good. In this admirable composition the Virgin floats in the sky with her hands clasped and her face assuming a beatific expression, her golden hair rippling over her neck and shoulders. She wears a gown of white with flowing draperies of blue, and at her feet are many cherubim in graceful attitudes of love and admiration. Behind is a sky of great contrast of light and dark clouds, while from the left a shaft of sunbeam pierces the heavens, illuminating face and robe.

*Height, 69½ inches; width, 50 inches.*

Collection of Cardinal Antonelli.

No. 57

## ADRIAEN VERBOOM

Flourished in the seventeenth century

### LANDSCAPE

LITTLE is known of this painter, details of his birth and death being missing. Examples of his work, bearing dates between 1649 and 1663, are to be seen at Amsterdam, Brussels, Dresden, Rotterdam and elsewhere, and there is an important canvas by him in the Dulwich Gallery, England. A fine, comprehensive landscape this, of great, noble trees and an old house to the right, near which are two peasants. Behind stretch away hill and vale, and an impressive sky of blue and white tops all. The trees are admirably drawn, and of luxuriant growth, and they cast rich, dark shadows.

*Height, 67½ inches; width, 50 inches.*

No. 58

## CHARLES MARSHALL

### VALLEY OF THE AVON—WORCESTERSHIRE

Across a wide expanse of country is seen the winding river like a ribbon of silver, with a long line of blue hills in the distance. To the left in the foreground is a group of farm-houses, in front of which are some figures, and on a side hill are some trees. In the middle distance rises a church spire from a square tower. On the right, along a road, a shepherd drives a flock of sheep, and some trees, touched by the frost, are turning yellow and red.

*Length, 57 inches; height, 38 inches.*

No. 59

## FRANS POURBUS, THE YOUNGER

1569—1622

### ANNE OF AUSTRIA, WIFE OF LOUIS XIII.

In a superb imperial robe of blue, with designs of conventionalized fleur-de-lis embroidered in gold and trimmed with ermine, the royal lady stands by a table near a great column, behind her being draped a red curtain. She wears a jewelled crown, and about her neck is an elaborate ruff of white lace with cuffs to match, and the waist is arranged with pearls and cut stones. From her shoulders hangs a long cloak lined with ermine, and about her wrists are strings of pearls, the whole costume being on a scale of the greatest regal magnificence. The floor upon which she stands is of tesselated marble. In the curious fashion of the day hoops worn under the skirt cause it to flare out, exaggerating the thinness of the waist. The hair, drawn back from the forehead, is powdered gray, and is waved gracefully. Appointed painter to Marie de Médicis in 1611, as well as to the Duke of Mantua, Pourbus spent some time at the court of Mantua, after which he came to France, where he remained for the rest of his life.

*Height,* 89 *inches; width,* 61 *inches.*

Collection of Queen Isabella of Spain.

Collection of Émile Gavet.

No. 60

## JOHN THOMSON

KNOWN AS

## "THOMSON OF DUDDINGSTON"

### THE STAG HUNT

THE son of a minister, and himself brought up for the church, Thomson became a pupil of Alexander Nasmyth, and painted mountain and lake scenery with breadth and truth. This important example is representative of his best manner. It shows a great stretch of country with hills and dales, a castle being perched on a high craig. In the foreground two huntsmen clad in the characteristic Scotch dress, mounted on horses, attack a stag just brought to bay by the hounds on the banks of a stream. The pursued animal dashes its head madly in the water. To the right a cascade ripples over some rocks. Farther away, on a side hill, some sheep graze. Luxuriant vegetation covers the slopes, and a dramatic sky adds materially to the composition.

*Length, 92 inches; height, 70 inches.*

SECOND EVENING'S SALE

FRIDAY, APRIL 7TH, 1905

AT MENDELSSOHN HALL

BEGINNING PROMPTLY AT 8.30 O'CLOCK

No. 61

140.00

A. LAUPHEIMER

A LOVE TOKEN Sir Wm. & Jan Horne

DRESSED in a robe of striped green and white stands a pretty young woman, holding in her left hand a card, which she scans eagerly. In her right hand she holds a bunch of roses. About her neck, pendant from a blue ribbon, is a turquoise jewel, and on her brown hair a dainty little lace cap.

*Height,* 12½ *inches; width,* 8 *inches.*

No. 62

## EDMUND JOHN NIEMANN

1813—1876

### AN ENGLISH FARM SCENE

PAINTED in a frank, fresh manner, the landscape forms broadly indicated, is a stretch of meadow-land with a line of trees through the middle distance, under which are some farm-houses. The white spire of a church is seen, and there is an old windmill. In the foreground are some wood-choppers with a man on horseback, and the distant hills are of tender purples. Smoke rises from chimneys here and there. Niemann, of German extraction, was born at Islington, and later lived near Hampstead, where he found many themes to paint.

*Height,* 8 *inches; length,* 12 *inches.*

No. 63

## NATHANIEL HONE, R.A.

1718—1784

### PORTRAIT OF A YOUNG MAN

One of the foundation members of the Royal Academy, and popular portrait painter in his day, Hone was Irish-born and self-taught. He worked in oil and in miniature, and the present canvas is characteristic of his manner. We have a young man, seen full face, in a black coat and white stock.

*Height,* 18 *inches; width,* 14 *inches.*

No. 64

## CHRISTOPH AMBERGER

1490—1563

### PORTRAIT OF A LADY

A DISCIPLE of Hans Holbein the Elder, and influenced by the younger Holbein, Amberger, in 1532, painted the portrait of Charles V., who honored him with a gold chain and medal. His works may be seen in Berlin, Vienna and elsewhere. A lovely, quaint portrait this, on wood, of a young woman in black with no less than three chains about her neck, from which jewels and a cross are pendant. A curious black head-dress is worn, and the face is inclined to the right. A coat-of-arms is in the upper right-hand corner, and beneath is an inscription:

*Height,* 15¼ *inches; width,* 12¼ *inches.*

Formerly in the Demidoff Collection.

No. 65

## SIR WILLIAM BEECHEY, R.A.

1753—1839

### A YOUNG GIRL

QUEEN CHARLOTTE appointed Beechey portrait painter to Her Majesty, and he made portraits of George III. as well as of the royal dukes. We have here a dainty little girl who stands, robed in simple white, against the sea-shore. She wears a pink sash, and about her neck a string of coral. The wavy dark hair ripples over her face, which has a bright, animated expression of youthful joyousness. Behind is a sky of some dramatic force, which brings into greater relief the brilliancy of the flesh tones.

*Height, 24 inches; width, 20 inches.*

No. 66

## JOSEPH STANNARD

1797—1830

## AN ENGLISH FISHING VILLAGE

DRAWN up on the sands are several fishing-boats, and by them some men are busied in sorting the catch in many baskets. A village is spread out along the shore, and to the right, by an old straw-thatched hut, is an observation tower. A church spire comes against the sky, and several wagons are about on the beach. More men and some horses give activity and life to this characteristic English scene.

*Height, 25 inches; length, 30 inches.*

No. 67

## FERDINAND BOL

1611—1680

## A DUTCH BURGHER

STUDYING in the studio of Rembrandt, Bol secured much of his master's feeling for rich, unctuous color, which may be seen in this head of a man. The subject is characteristic of the Dutch burgher of his day. He is clad in black, wears a white collar, has ruddy cheeks, alert eyes and healthful color. Broadly indicated, with much economy of line, the work is an admirable example of this painter, whose famous picture of the " Four Regents of the Leprosy Hospital " is now in the town-hall at Amsterdam. Ten of Bol's works are in The Hermitage at St. Petersburg.

*Height,* 17 *inches; width,* 13 *inches.*

From the collection of the Earl of Ashburnham.

No. 68

425.00

## ANTONIO CANALETTO

1697—1768

### VIEW IN VENICE

PROMINENT in the foreground is a church, near which, on a broad quay, stands a tall campanile, connected with the opposite side of the canal by a great wooden bridge. Craft of every description cover the canal, and a number of figures give life to the scene.

*Height, 27 inches; length, 44 inches.*

No. 69

## EDMUND JOHN NIEMANN

1813—1876

### AN ENGLISH LANDSCAPE

Of German extraction, born at Islington, Niemann first exhibited at the Royal Academy in 1844, and there are examples of his work at the Kensington Museum and the Liverpool Gallery. A great tree makes up in the centre of the picture here, by the bank of a stream, and under it some cattle lie in the meadow. Distant hills slope down to the water, and a milkmaid walks through a path in the fields. A gray, cloud-filled sky is overhead.

*Height,* 17½ *inches; length,* 28 *inches.*

No. 70

## A. ASTI

Contemporary

## IDEAL HEAD

In a velvet gown, showing a beautiful neck and shoulders, is an attractive woman with hair of gold brown and daintily modelled face. She is seen in profile. A filmy white lace shows from beneath the robe, and the face is full of animation.

*Height, 24 inches; width,* 18 *inches.*

No. 71

## HYACINTHE RIGAUD

1659—1743

## PORTRAIT OF THE MARQUIS DE MARTELIÈRE

From 1688 Rigaud was firmly established as the fashionable portrait painter of the noblesse, for it was in that year that a brother of Louis XIV. sat to him. He painted five kings, all the French princes of the blood and most of the distinguished men of his time. He is represented in nearly all the principal European art galleries. A distinguished-looking man here, in a dark curly wig, is seated and has about him a cloak of crimson velvet, in ample folds. About his neck is a lace collar.

*Height, 25 inches; length, 32 inches.*

No. 72

## BALTHASAR VAN DEN BOSCHE

1681—1715

### PORTRAIT OF THE ARTIST

Born in Antwerp, Bosche spent some years in France, and was later a master in the Guild of St. Luke. He painted the Duke of Marlborough when he was at Antwerp. In his own portrait here we see the artist leaning on a stone railing, discoursing. He holds in his right hand a drawing, half unrolled, and he wears a gown of brown with yellow lining, a white tie being about his neck. Long gray hair falls in curls over his shoulders, and behind is seen the stone architecture of a hallway.

*Height, 32 inches; width, 28 inches.*

No. 73

## ASCRIBED TO PIERRE MIGNARD

1610—1695

### MME. DE GRAFFIGNY

A HANDSOME young matron of great beauty and patrician elegance is seated in a chair, and gazes directly at the spectator. She is richly dressed in handsome evening gown, with a dark wrap falling from her shapely shoulders. Her dark hair is massed over her attractive face, two little curls falling on the forehead. One hand is crossed over her lap, and the edge of a red curtain is seen at the upper left corner. The flesh is luminous and the pose of much grace, the whole canvas admirably showing the quality of this distinguished Frenchman, at one time head of the Académie de St. Luc and the painter of many royalties.

*Height,* 36 *inches; width,* 28 *inches.*

No. 74

## JAN ANTHONISZ VAN RAVESTEIJN

1572—1657

## SEIGNEUR WACHENDORF

Born at The Hague and a famous pupil of Frans Hals, this painter was most distinguished in portraiture. He was received into the Guild of St. Luke in 1598, and painted many remarkable canvases, including "The Civic Guard Issuing from the Doelen" and the "Banquet of the Town Council." A splendid type this, of the patrician of his day, with white ruff and black skull-cap, his gray hair falling in curls on his collar. He wears a gown of black, and the background of gray is in keeping with the refinement and sobriety of the work.

*Height, 25 inches; width, 20 inches.*

No. 75

C. H. MONTAGUE

## MARKET DAY AT BRUGES

THE scene is along a quaint old waterway winding by some picturesque old houses with red-tiled roofs and a church tower in the distance, and the river is filled with boats loaded with market produce. People are in these various craft, dressed in gay-colored costumes. A summer sky of blue, with white clouds, sends out much luminosity, which lights up the architecture.

*Height, 28 inches; length, 36 inches.*

No. 76

## E. SALANSON

Contemporary

## FRENCH FISHING GIRL

With a great basket of freshly caught fish in her hands stands a French peasant girl, the type one sees along the quays in the fishing towns. Back of her a long jetty makes out into the sea. At the end is a lighthouse, and fishing-boats are here and there on the surface of the water. All is under a misty blue sky, through which are white clouds. The girl, in her patched dress of many colors, is picturesque, the features attractive and the attitude one of rude grace. Old fish baskets lie to the left, and a chain runs along the stone walk, the whole atmosphere being that of the toilers of the sea.

*Height, 40 inches; width, 26½ inches.*

No. 77

## SIR THOMAS LAWRENCE, P.R.A.

1769—1830

### PORTRAIT OF HON. C. GRAY

HOLDING in his left hand a document and clad in a red robe, stands a handsome, manly-looking English type, with dark curly hair. About his neck is a white stock with lace edges, and the face looks directly out of the canvas. Bright intellectual eyes give an animated expression, and the color throughout is excellent.

*Height, 36 inches; width, 28 inches.*

No. 78

## RICHARD WILSON, R.A.

1714—1782

### ITALY

Wilson began his career as a painter of portraits, among his sitters being the Prince of Wales and the Duke of York. A number of such works are at the Garrick Club in London. He managed to visit Italy, going first to Venice, where some of his landscapes were seen by Zuccarelli, who advised him to follow that art. He remained in Venice a year, and for five years after that journeyed about Italy painting many such scenes as we see in this canvas. We have to the right a great rocky promontory, on the top of which is a castle. At its base spreads out a lake, and to the left are distant mountains, a vast extent of territory showing. Some peasants are in the foreground, and to the left three bare trees. An evening sky of blue graduates to a warm tone at the horizon, and is reflected in the surface of the still water, a mellow light permeating the picture.

*Height, 28 inches; length, 36 inches.*

No. 79

## JEAN MARC NATTIER

1685—1766

### THE MARQUISE DE MAILLY

PARISIAN born and educated, Nattier was one of the most distinguished portrait painters of his day, depicting among others the Czar of Russia and many members of his court. His work is marked by great distinction as well as by wonderful technical excellence. The noblewoman in this canvas is of rare beauty, both of face and figure, and she is out of doors against a dark sky. A white dress, showing an exquisite neck and shoulders, is half concealed by a drapery of blue. Ornaments of pearls disclose the costliness of her attire, and her curly hair is powdered in the fashion of the times. The face wears a smiling, animated expression, and the cheeks are brilliant in color, the work being peculiarly happy in general arrangement and characteristic of the famous French artist.

*Height, 29 inches; width, 24 inches.*

Collection of the Duc de Beauffremont.

No. 80

## JOHN CONSTABLE, R.A.

1776—1837

### THE GLEBE FARM

The great English landscape painter, whose place in the art world is to-day unquestioned, did not always find the appreciation now given him, and at one time his house was filled with unsold pictures. His first recognition came from France, where his canvases were bought by the government and the king sent him a medal. A really noble landscape this, of surpassing beauty of color, showing a farm-house by the banks of a stream. Near by is a white tower. A cow wanders down to drink, and to the left is a grove of trees. Two old trunks are in the foreground. A dramatic sky is overhead, with a passing storm to the right, dark clouds contrasting with the blue and white of the heavens.

*Height,* 28 *inches; length,* 36 *inches.*

From the collection of James Orrock, Esq.

No. 81

## SIR JOSHUA REYNOLDS, P.R.A.

1723—1792

### MRS. HUTCHINSON, WIFE OF DR. HUTCHINSON, OF BATH

A TYPICAL portrait of the Georgian epoch, of a refined, patrician-looking woman in décolleté gown with a filmy blue scarf thrown about her shoulders and a necklace wound about her throat. A feather in her dark hair is of the fashion of the day, and her gray robe is caught with a red sash. The dark eyes have a wistful look, and the head is inclined to the right. Obviously one of the many portraits executed by Reynolds at the height of his vogue as the fashionable painter of his day in London.

*Height, 27 inches; width, 21 inches.*

Purchased from Thomas Agnew & Sons, who bought it directly from the family.

No. 82

## FRANÇOIS HUBERT DROUAIS

1727—1775

### YOUNG GIRL

PUPIL of Van Loo, Natoire and Boucher, Drouais was received into the Academy in 1758 with portraits of the sculptors Coustou and Bouchardon, now at Versailles. He painted portraits of the royal family, and most of the beauties and celebrities of the day. At the museum of Orleans is his well-known likeness of Madame de Pompadour. The young girl in this canvas wears her hair powdered and dressed with purple flowers, while about her neck is a bow of the same tint. Her dress of white is trimmed with violets, and her dark brown eyes look roguishly out at the spectator.

*Height,* 18 *inches; width,* 15 *inches.*

No. 83

## SIR THOMAS LAWRENCE, P.R.A.

1769—1830

### LADY HARRIET KER SEYMER, WIFE OF SIR HENRY KER SEYMER, DAUGHTER OF PETER BECKFORD

A BEAUTIFUL young English woman with dark curly hair is seated by a table, over which is thrown a cloth of red. Upon this she leans her shapely arm, her hand resting against her neck. Gowned in simple white, with a girdle of jewels about her waist and her right hand idly on the arm of her chair, the attractiveness of the sitter is unmistakable. To the left is a column, and behind a sky of dark blue. Regular features, with exquisite coloring and a tender, thoughtful expression, suggest at once the woman's patrician origin, and the tones, mellowing with the years, give the canvas much distinction.

*Height, 30 inches; width, 25 inches.*

Purchased from the family by Thomas Agnew & Sons, London.

No. 84

## FERDINAND BOL

1611—1681

### THE MONEY WEIGHER

LEANING forward at a desk in front of a window through which streams the light, sits an old merchant in cap and robe of furs, holding in his right hand a pair of scales in which is a piece of money. Other pieces are scattered on the desk, whereon is a ledger. The painting is in great detail, though broad and free, and there is a mellow tone to the canvas suggesting the color scheme of the great Rembrandt.

*Height, 25 inches; length, 30 inches.*

No. 85

## GEORGE ROMNEY

1734—1802

### PORTRAIT OF LADY HAMILTON

Romney painted Lady Hamilton when she was Emma Lyon, and found in her beautiful face inspiration for many a canvas. Her graceful poses suggested innumerable themes, and lured him into attempts at high art. Later her name became associated with that of the great Nelson. We see her here in pensive attitude, her head inclined to the left, a mass of golden-brown hair falling luxuriantly over her forehead. A veil of white, filmy stuff drops on her shoulder and over a gown of red. The eyes have great charm of expression, and gaze upward. The mouth is half open, and the lovely neck and shoulders are seen in their shapely contour.

*Height,* 22¾ *inches; width,* 18¾ *inches.*

Bought from P. & D. Colnaghi, London.

No. 86

## ANTOINE VESTIER

1740—1824

### VICOMTESSE DE MONTILLET

A PUPIL of Pierre, Vestier was received into the Academy in 1786, and spent considerable time travelling in Holland and England before settling down in Paris. This noblewoman picturesquely garbed in white, stands in a garden and leans her left arm on a balustrade. Behind is a blue sky, and some shrubbery is to the left and right of the figure. In her hand is held a wreath of field flowers of many colors, and there are roses in her hair, which is powdered and dressed pompadour, with feathers. About the waist is a red sash, and on the wrists are bracelets of pearls.

*Height,* 38 *inches; width,* 31 *inches.*

No. 87

## GEORGE H. BOGERT, A.N.A.

Contemporary

### SUMMER MORNING

ELECTED as associate of the National Academy of Design in 1899, and winner of the Hallgarten Prize, the Webb Landscape Prize at the Society of American Artists, medals at Paris, St. Louis and Buffalo, Mr. Bogert is one of the prominent younger painters who confines himself to landscape work. In this composition there is a group of trees to the right, in front of which are some rocks and a stream in the foreground. At the back is a line of hills, quiet and tender in tone, while a woodland runs through the middle distance, more trees being to the left. Sedge grasses grow in the pond, and the sky of rolling clouds is full of movement. A scene typically American in character.

*Length, 36 inches; height, 28 inches.*

No. 88

## J. H. L. DE HAAS

1832—1880

### CATTLE IN PASTURE

Under a brilliant summer sky in a rich meadow-land stand some cattle and a calf, all looking intently and directly at the spectator with interested curiosity, in characteristic attitudes. Other cattle are in the middle distance under the shade of some trees, where a peasant woman rakes hay. The animals are drawn and painted with authority, and the brightness of the scene is at once to be remarked as sparkling with sunshine and life, while the variety of color is unusually interesting. White clouds float in a sky of blue, and along the flat distance are seen some red-roofed farm-houses.

*Height,* 39 *inches; width,* 31 *inches.*

No. 89

## ASCRIBED TO SIR ANTONIO MORO

1512—1582

## LORD BURLEIGH

Born in Utrecht, Moro was a pupil of Jan van Scorel. He found a protector in the Emperor Charles V., and was sent to England to paint Queen Mary. Subsequently he was favored with the friendship of Philip II. of Spain. This curious, naïve portrait of Lord Burleigh shows the nobleman standing with one hand at his sword hilt, the other resting on a table. He wears a dress of black elaborately trimmed with gold braid, and about his neck is a white lace collar. The beard is pointed, and the blond hair falls in somewhat straight locks on his shoulders.

*Height,* 43½ *inches; width,* 33 *inches.*

From collection of Lady Penelope Gage, Hengrave Hall, Suffolk.

No. 90

## GEORGE MORLAND

1763—1804

### THE STABLE

A LITTER of young pigs lie in some straw in a stable. Through a barred opening comes some strong sunlight, which gives a warm yellow, golden glow over straw and animals. At this entrance way a dog pokes in his head and regards the pigs. The blue sky is seen without, and inside, save for the sun's rays, all is dark. The color is luscious and rich, having delightful quality, and the animals are wonderfully drawn and painted.

*Height,* 33 *inches; length,* 43 *inches.*

No. 91

## JOHN RATHBONE

1750—1807

### LANDSCAPE

Friend and boon companion of George Morland, John Rathbone was born in Cheshire, and was a regular exhibitor at the Royal Academy up to his death. He was famed for his lake pictures, of which this is one, for we see a broad expanse of water with some shipping. Hills rise therefrom, and along the borders is a town. Broken land in the foreground shows some high banks and a stream, where are gathered some figures, and to the left is a great clump of trees.

*Height, 28 inches; length, 40 inches.*

No. 92

## GAINSBOROUGH DUPONT

1767—1797

### DAUGHTERS OF ALEXANDER, FOURTH DUKE OF GORDON

NEPHEW of the great Gainsborough and a popular portrait painter of his day, Dupont gives here a naïve composition of three young girls, of strong family resemblance, gracefully arranged in standing poses and dressed in white. They wear caps trimmed with roses, and hold garlands and baskets in their hands. The eldest is just budding into womanhood, and has one arm affectionately about the waist of the youngest, the other clasping her arm.

*Height,* 43 *inches; width,* 36 *inches.*

No. 93

## WILLIAM DOBSON

1610—1648

### EARL DANBY

Curiously interesting both in pose and personality, this sturdy portrait discloses a jocund type of Englishman in loose brown dress wearing a steel breastplate, over which, at the neck, is caught a tie of lace. Masses of wavy brown hair fall over the shoulders, and by the left side of the figure hangs a sword. The earl is seated, and one arm leans on a balustrade, trees and sky showing in the background. The face is jovial and plump, the figure almost inclining to stoutness, and the air is that of a contented man of the world enjoying material well-being.

*Height,* 48 *inches; width,* 34½ *inches.*

No. 94

## SIR JOHN DEAN PAUL

1780—1840

## A NORWICH LANDSCAPE

FRIEND and follower of "Old Crome," and a prominent member of the "Norwich School," Paul painted that attractive country and left many valuable records of its beauty and pictorial availability for the artist. The present example shows a view of the town caught over a winding stream. Beyond an old stone bridge rises the tower of a church from a cluster of dwellings. Some trees are on either side of the water, and these come in great masses against the sky, which is of blue with great cumuli clouds. A boat is moored to the bank, the occupant being engaged in conversation with some farm hands. An old fence is to the left, half in the stream, and houses are seen under the trees.

*Height, 49½ inches; width, 37 inches.*

No. 95

## SIR ANTHONY VAN DYCK

1599—1641

## MADONNA AND CHILD AND ST. CATHERINE

THIS picture is a replica by the artist of the famous picture in the collection of the Duke of Westminster. With eyes cast down in tender solicitude for the Child in her lap sits the Holy Mother, one hand resting affectionately on the babe's knee. The infant lies in a white swathing cloth, and the mother is dressed in brown, with a blue cloak over her shoulders. St. Catherine leans forward in rapt contemplation, her hands folded across her breast and holding a palm. Her light blond hair curls over her head, and she has on a robe of scarlet. Behind is a sky of blue. The lighting of the flesh is brilliant and effective, the modelling of dress and accessories remarkable in its fidelity and directness, the whole work bearing the masterly touch of the great Fleming, while in the painting of the Child there is unusual charm.

*Height,* 38 *inches; width,* 31 *inches.*

From the collection of Mr. Bailey of Hampton Court.

From the Shandon Collection.

No. 96

## GERBRAND VAN DEN EECKHOUT

1621—1674

## THE TRIBUTE MONEY

A FAVORITE pupil of Rembrandt, with whom he lived in great intimacy, Eeckhout excelled in biblical subjects, of which many are in the various galleries of England and the Continent, and the man was also an etcher of distinction. To the right of the composition stands the Christ in robe of blue and red, the left hand uplifted as He replies to the Pharisees, "Render unto Cæsar the things which are Cæsar's." The Oriental costumes, the keen looks upon the faces of the men and the effective lighting are all rendered with great skill. To the right of Our Saviour are two of His disciples, some nine figures in all being contained in the composition.

*Height, 36 inches; length, 48 inches.*

Formerly in the collection of the Earl of Dudley.

No. 97

## JOHN HOPPNER, R.A.

1758—1810

### PORTRAIT OF MRS. ANGERSTEIN

As a lad Hoppner sang in the Royal Chapel, and the king, noting his artistic leanings, made him a small allowance. Subsequently, when he began the serious practice of his profession, he was much patronized by royalty, painting the Prince of Wales, the Duke and Duchess of York and many important people. The lady in this canvas has much distinction and feminine charm. She is in black, with a lace collar about her attractive neck, while on her head is a great, broad-brimmed hat with handsome feather. The hair, following the fashion of the day, is powdered gray. She is seated in a chair of green upholstery, and behind is a background of red.

*Height,* 30½ *inches; width,* 25 *inches.*

From the Angerstein family. Described and illustrated in Sedelmeyer Catalogue. No. 86. 1894.

No. 98

## GEORGE ROMNEY

1734—1802

### PORTRAIT OF MISS MORLAND

A FAIR young Englishwoman in a green dress is seated with one arm on her chair. The face, full of dignity and youthful animation, is turned to the right, and shown three-quarters view. Her brown hair, in great profusion, is worn pompadour, and falls in luxuriant curls on her neck. The painter of Lady Hamilton shows here his appreciation of female beauty, rendering the delicate, subtle forms of his model's face with certain touch and artistic feeling.

*Height, 24 inches; width, 20 inches.*

Painted in 1782. Mentioned in Humphry Ward's "Romney."

No. 99

## JOHN OPIE, R.A.

1761—1807

### THE BROKEN PITCHER

In dejected attitude, seated beside a brown jug, half kneels, half sits a pensive little maiden with brown hair and red petticoat, looking sadly at her broken pitcher. Behind her are some trees and sky, and a bare foot peeps from under her rough peasant skirt. The hands are gracefully rendered, and the flesh tones are highly luminous.

*Height, 36 inches; width, 28 inches.*

No. 100

## SIR MARTIN SHEE, P.R.A.

1769—1850

### DUCHESS OF RUTLAND

For twenty years President of the Royal Academy, and a painter much favored by English royalty, Shee enjoyed considerable material success in London. William IV. and Adelaide, his Queen, as well as the late Queen Victoria, sat to him, the canvases being now at Windsor Castle. In this work we see a beautiful young matron of patrician bearing and mien, seated in an armchair on the stone porch of a handsome country place, her arm leaning on a shawl of white that is thrown over a table. A jewel-box lies on this, as well as a case containing a miniature. She is dressed in a gown of red with a jewelled girdle, wears about her neck a fichu of lace, and over her arms sleeves are draped of filmy white stuff. Bracelets are on both arms, while in her hand she holds a locket suspended from her neck by a gold chain. On her head is a broad-brimmed leghorn straw hat with pink ribbon and white ostrich feather, while behind her stretches off a fair landscape. To the right are two columns over which is draped a red curtain.

*Height, 50 inches; width, 40 inches.*

No. 101

## JOHN VAN HOECK

### PORTRAIT OF PHILIP PELUS, MASTER OF FENCERS' GUILD OF ANTWERP

One of the many pupils and active assistants of Rubens. On quitting his master, Van Hoeck travelled to Italy for study, and on his return was invited by the Emperor Ferdinand II. to Vienna, where he was constantly employed, painting many portraits and altar-pieces. In this canvas is the portrait of a man clad in black and wearing a red sash. About his neck is a white lace collar, under which is seen a heavy gold decoration of medallions linked together, from the centre being suspended a medal. One arm is at his hip, and in the right hand he carries a little cane. A sword hangs from his side, and on a red table to the right is his black hat, with white feather plume.

*Height, 50 inches; width, 40 inches.*

No. 102

## ALONSO CANO

1601—1667

## MADONNA AND CHILD

Painter, architect and sculptor, Cano was a pupil of his father. In Madrid he was employed by Count Olivarez, and in 1643 he was made architect to the Cathedral of Toledo, and there he made many altar-pieces. Many of the churches of Granada are enriched by his works. The Christ Child here lies in His mother's lap. She is about to nurse Him, when He gazes up expectantly at three cherubim who hover in the clouds. The Virgin is in a robe of red and blue, the draperies being superbly painted with breadth and style, and the Infant, nude save for a swaddling cloth, is the type of infantile beauty and innocence. A dark landscape stretches away, the light concentrating on the two personages.

*Height, 50 inches; width, 39 inches.*

No. 103

## THOMAS GAINSBOROUGH, R.A.

1727—1788

### LANDSCAPE WITH CATTLE

It is given to few men to have attained the same distinction in portraiture and landscape as came to Gainsborough. Yet in both he was the consummate master, giving to all he did the personal quality and disclosing technical excellence of the highest order. Here we see, through an opening in a woodland, a herd of cattle driven homeward by some farm hands. They wind by some rocky boulders that catch the glow of the afternoon sun, illuminating earth and animals and throwing the foreground into shadow. Great masses of trees are on either side, coming against a warm afternoon sky, and beyond are distant purple hills.

*Height, 39 inches; length, 49 inches.*

No. 104

## J. J. HENNER

Born 1829

✓ 1800.00

### MAGDALENE

Mand M. York

No modern painter has enjoyed more popularity than Henner, whose nudes and heads of beautiful women are eagerly sought for by the collector. Winning the Prize of Rome in 1858, the artist developed a style peculiarly his own and eminently suited to the portrayal of attractive femininity. He has been consistent to his ideals, and has a technique unusually attractive, combined always with an original color scheme. This characteristic Magdalene is half reclining, her head thrown on her arms, and her form half hidden by an orange drapery. The rich auburn hair falls over her face and neck, and her beautiful figure, in its harmonious lines, is a poem of lovely color.

*Height, 37½ inches; length, 50 inches.*

No. 105

## SIR PETER LELY

1617—1680

### PORTRAIT OF MRS. BARSTOW

LELY was official painter to Charles II., who created him a baronet. He had made portraits of Cromwell and Charles I., and for more than thirty years he stood alone as a popular painter, having for patrons the most distinguished people of his day. The lady in this canvas is standing by a table, upon which rests a lute. She is gowned in a handsome dress of yellow, trimmed with large pearls, more of these being about her neck. The right hand, with patrician, tapering fingers, rests on the musical instrument; the other is holding back her skirt. The hair is dressed in little curls, is caught with some jewels and falls luxuriantly down the neck. A red curtain is looped up behind, and a filmy scarf falls from the head to the arm, about which is a black band of ribbon.

*Height, 50 inches; width, 40 inches.*

No. 106

## SIR JOSHUA REYNOLDS, P.R.A.

1723—1792

### PORTRAIT OF WILLIAM ALMACK

THE subject of this portrait was the founder of the famous "Almack's," in Kings Street, St. James's, London, where were given many parties and balls by the fashionable set. Gilly Williams, writing to Selwyn, says: "Almack's Scotch face in a bag wig, waiting at supper, would divert you, as would his lady, in a sack, making tea and courtesying to the duchess." He died in 1781. Sir Joshua was anxious to become a member of Almack's, and was present at one of the balls given by the Ladies' Club. This portrait was engraved by Richard Josey in Reynolds' Engraved Works, and is mentioned in Sir Walter Armstrong's "Reynolds."

Sir Joshua has painted Almack standing out of doors against some trees, on the branch of one of which he leans his right arm. He wears a wine-colored coat trimmed with gold braid, and the left hand rests on the hip. A white lace tie and cuffs are at the neck and wrists, and the face is smooth shaven. Some sky is seen at the right through the trees.

*Height, 50 inches; width, 40 inches.*

From the collection of R. Almack of Long Melford, Suffolk.

Bought of Messrs. Thomas Agnew & Sons.

No. 107

## FERDINAND ROYBET

Contemporary

### IDLE HOURS

A NEGRO girl, dressed in many-colored robes, is seated on a divan in a Turkish interior, the walls of which are of pale blue tiles. She interrupts the drinking of her coffee to play with a solemn-visaged crane, which pecks at a tambourine she holds in front of him. A brass bowl full of flowers lies on the cushions, and on a tabouret, inlaid with mother-of-pearl, is a feather fan.

*Height,* 39 *inches; length,* 51 *inches.*

No. 108

## JAN VICTOORS

1620—1672

## PORTRAIT OF A DUTCH GENTLEMAN

With a glove in his right hand and a sombre black cloak thrown over his shoulders, stands a thoughtful-faced man, wearing a black, broad-brimmed hat. About his neck is a white collar tied with a knotted white cord. On a table beside him lies a locket and chain, and behind is a warm gray background. He wears gray, curly hair, which falls long on his neck, and a faint mustache, the ends pointed. It is a characteristic portrait of the times, subdued in tones that have greatly mellowed with the years, and obviously the picture is a sterling family record, for one is at once impressed with the sincerity and fidelity of the work, which is particularly fine in the flesh tones. Educated in the school of Rembrandt and working in his studio, Victoors' pictures are known perhaps better than those of any other pupil of the great master, with whose canvases they show a great affinity.

*Height, 50 inches; width, 40 inches.*

From the collection of the Princesse Mathilde, Paris.

Purchased from Thomas Agnew & Sons.

No. 109

## HYACINTHE RIGAUD

1659—1743

### MADAME RIGAUD

A GRACEFUL, beautiful woman—the artist's wife —is painted here *con amore* and most effectively. She is standing in easy pose, one arm at her breast, the right extended. The gown of crimson velvet is cut low, disclosing a beautiful neck and shoulders, and a green velvet wrap falls from her neck. Under her sleeves droops some lace, and her luxuriant dark, wavy hair is caught by some red ribbons. To the right is a vase, and to the left a column, over this last being draped a curtain. Rigaud was a disciple of Van Dyck, and one of the fashionable portrait painters of his day.

*Height,* 51 *inches; width,* 38 *inches.*

No. 110

## SIR PETER LELY

1617—1680

### PORTRAIT OF THE COUNTESS OF FALMOUTH

Her hands lying quietly in her lap, where she holds some fruit, sits an attractive type of English beauty, gowned in a robe of yellow, cut low, and disclosing a fair neck and shapely shoulders. A blue sash is about her waist, and on her neck a string of pearls, similar jewels being in her ears. Curly brown hair is brushed back from the temples, and a crimson curtain is draped back from an entrance way through which is seen a landscape. One of the portraits of the fashionable English social set, of which Lely painted many in his day.

*Height, 50 inches; width, 40 inches.*

No. 111

## SIR MARTIN SHEE, P.R.A.

1769—1850

## LORD CAMPBELL, CHIEF JUSTICE OF ENGLAND

SEATED in a chair upholstered in crimson velvet is the famous legal light, clad in his stately robes of office, of flowered black silk and fur robe. About his neck is a flowing tie of lace, and a great white bag wig is on his head. The hands, over which droop white lace cuffs, are on the arms of the chair, and a document is held in the right hand. Upon a table beside him are some books, a letter, an inkstand and quill pen, behind being a column over which is draped a yellow curtain. To the left we catch a view of the sky. A benign, intellectual face discloses the learning of the man, who sits in simple dignity. Shee was an Irishman who came from good family, and made his way to become painter to the court and President of the Royal Academy.

*Height, 56 inches; width, 43 inches.*

No. 112

## JOHN HOPPNER, R.A.

1758—1810

### PORTRAIT OF LADY SUDELL, OF WOODFALL PARK, LANCASHIRE

PATRONIZED extensively by royalty, Hoppner painted portraits of the Prince of Wales, the Duke and Duchess of York and many of the younger princes, besides having all his life a most distinguished clientèle. He was the most powerful competitor Lawrence had. This beautiful woman is seated on a porch against a wall of stone, to the right being seen the sky. Her hands are clasped, and one arm rests on an embroidery frame. Dressed in a handsome evening gown of white, cut low, with a lace shawl falling over her arm, the woman is the embodiment of distinguished English womanhood, the attractive face being of sweet, tender expression. A jewel-box lies on a table beside her, and about her neck is a chain of precious stones. The brown curly hair is arranged with a blue ribbon.

*Height, 36 inches; width, 28 inches.*



Lady
Sudell,
by
John Hoppner R.A.



(Photo by Kirkland

Mi$$ Edith Blaire,

Prima Donna of "Sergeant Kitty" Company.

$$ Ida
aque$t,
"London
.$$urance"
hoto by
tto
arony
Co.)

No. 113

## WILLIAM CLARKSON STANFIELD, R.A.

1794—1867

### THE RESCUE

Upon a jetty that makes out into the ocean stand two men, one of whom has cast a hawser to a boat that is drifting at the mercy of great waves. It is filled with affrighted men and women, who sit about in despair, while one of the crew endeavors to secure the line. Wreckage is in the sea, and in the distance a vessel, to the left, scuds under bare poles. The sky, of great dramatic force, is angry and sullen at the right, while to the left the sun struggles through the clouds, the composition possessing the liveliest interest. Stanfield, who was famous for such work, had much practical experience at sea, one of his well-known pictures being "The Battle of Trafalgar" and another "The Wrecked Spanish Armada," and he was justly considered the leading marine painter of his day in England.

*Height,* 38 *inches; length,* 48 *inches.*

This canvas was one of the important pictures at the Worcestershire Exhibition in 1882.

Collection of John Corbett, Esq., Dulwich.

No. 114

## ANTONIO CANALE

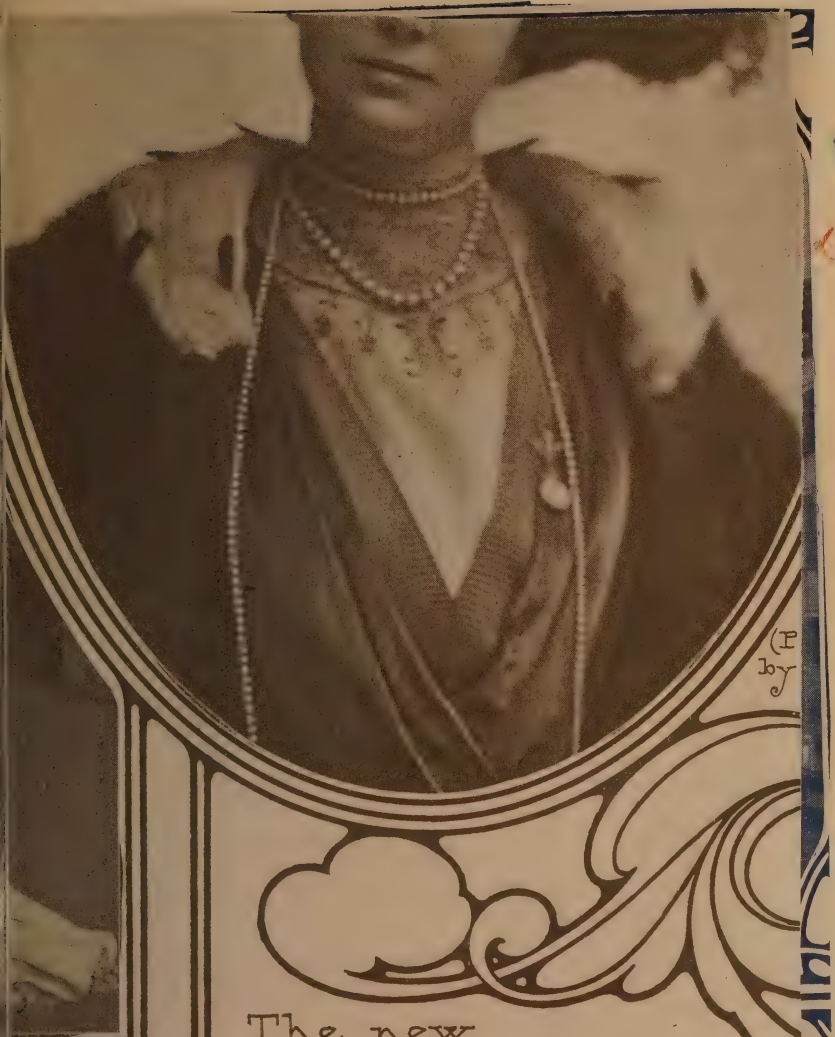
(CALLED "CANALETTO")

1697–1768

### GRAND CANAL—VENICE

AN extensive view is given here of this famous canal, the main waterway of the city of the Adriatic. Handsome churches rise on either side, and many quaint palaces of vari-colored façades. Gondolas are propelled about with their passengers, and a summer sky of white is streaked here and there with blue. All the maritime life and activity of the canal are well expressed, and a thousand details will appeal to the spectator who is familiar with Venice.

*Height, 47 inches; length, 80 inches.*



(P
by

The new
Countess of Rosslyn.
(Miss Anna Robinson)

las.



On the Grand Cana



by Canaletto.



.Kathleen Dealey. Almeda Porter. Gertrude D

No. 115

## ASCRIBED TO JUAN CARREÑO DE MIRANDA

1614—1685

### A YOUNG PRINCESS

THE eminent Spanish painter to whom this canvas is ascribed had for a patron King Philip IV., who employed him in important fresco work in his palaces. He was also retained at court by Charles II., whose portrait he painted. The very interesting little girl in this canvas stands near a stone column, while to the right a red curtain is draped up. She wears a beautiful and rich dress of blue, heavily embroidered in gold, with collar and cuffs of exquisite lace, while ropes of pearls and corals are festooned about her neck and shoulders. The blond hair falls straight on her forehead, and is arranged with two red bows, and the little face has a piquant expression.

*Height, 47 inches; width, 34 inches.*

No. 116

## FRANCIS COTES, R.A.

1726—1770

### MISS MONTAGUE

This highly interesting canvas represents a beautiful young girl in white, a dark cloak thrown over her arm, standing with her hands clasped. A dark sky is behind her, and she wears a straw hat with a remarkably high arrangement of ribbon bows. The face is half shadowed by this headgear and has a girlish look of innocence. The painting is broad and effective. Cotes enjoyed great vogue among the fashionables of his time, and was one of the foundation members of the Royal Academy.

*Height, 50 inches; width, 40 inches.*

No. 117

## BONIFAZIO

1455—1478

## MADONNA AND CHILD

SEATED on a rock, with a quaint landscape back of her, is a Madonna in robe of red and a blue wrap thrown over her knees. She holds on her lap a nude infant. About the head of each is a nimbus, and over the mother's hair and neck is drooped a filmy lace veil. An expression of sweet maternal love illumines her countenance as she gazes downward, while the Child's arm rests contentedly on her own. The rich dark tones of the background accentuate the brilliancy of flesh tints, which are fresh and luminous to a degree, and an evening sky gives sentiment to the scene.

*Height, 52 inches; width,* 31 *inches.*

No. 118

## GEORGE DAWE, R.A.

1781—1829

### PORTRAIT OF H. R. H. PRINCESS CHARLOTTE AUGUSTA OF WALES, DAUGHTER OF KING GEORGE IV., MARRIED PRINCE LEOPOLD OF SAXE-COBURG, AFTERWARD KING OF THE BELGIANS

Pupil of the Royal Academy schools, where he won many medals and prizes, Dawe soon attracted the attention of royalty, travelling in the suite of the Duke of Kent after the battle of Waterloo, and being commissioned by the Russian Emperor to paint portraits of his officers in the Napoleonic wars. He did no less than four hundred of these, spending nine years in Russia. These works are in the palace of "The Hermitage." The royal lady in this picture is seated on a sofa upholstered in yellow satin, and she leans her right arm on a portfolio of drawings. Her left toys with a shawl. A red curtain is draped behind her over a pillar to the left, while to the right is seen a landscape. Dressed in an Empire gown of blue trimmed with rows of gold embroidery, she wears a waist and sleeves of thin white lace, caught at the neck by a turquoise pin. The head is turned to the left, and the hair is dressed high, arranged with pearls.

*Height, 56 inches; width, 44 inches.*

From the collection of the Duke of Cambridge.

200.00

No. 119

L. A. Lanthier

## GERBRAND VAN DEN EECKHOUT

1621—1674

### THE SHEPHERD BOY

Pupil of Rembrandt and a distinguished portrait and history painter, Eeckhout gives here in this compositon an adequate notion of his taste and craftsmanship in an important canvas, showing a little shepherd boy with a sheep. The lad is seated to the right, a staff between his knees and a red cloak over his arm. In one hand is a shell. He looks directly at the spectator. A ram in coat of wool and with curling horns stands beside him, while behind stretches away a landscape with hills and trees. The lad's legs are bare, and his golden curls fall over his shoulders.

*Height, 50 inches; length, 60 inches.*

No. 120

## BARTHOLOMEUS VAN DER HELST

1611—1670

### A DUTCH FAMILY

Pupil of Frans Hals, as well as of Nicolas Elias, Van der Helst settled at Amsterdam while very young, and lived there the greater part of his career. He was a prominent painter of portraits, of which the present is a characteristic example, showing father, mother and child on a porch, with flat lands and sea as background. The woman, dressed in an embroidered black gown, is seated in a chair of crimson upholstery. Her brown hair is arranged with pearls, similar jewels being in her ears. She wears a broad white collar of lace and cuffs of same, while in her hand she holds a handkerchief on her knee. The right hand, wearing several rings on the forefinger, rests on the arm of the chair, and the motherly face is seen three-quarters. The husband, a very handsome man, also garbed in black, with white collar and cuffs, is standing with his left hand extended, and to the left of the canvas stands a little child in brown, holding up a white apron in which are some grapes. A balustrade crosses the composition, and a green velvet curtain is draped over a stone column to the right.

*Height, 53½ inches; length, 65½ inches.*

Purchased from Messrs. Lawrie & Co., London.

No. 121



Mme. Van der Geest, by Cornelis de Vos.




Purchased from Messrs. Lawrie & Co., London.

No. 121

## CORNELIS DE VOS

1585—1651

### PORTRAIT OF MADAME VAN DER GEEST

Friend of Van Dyck, dean of the Guild of St. Luke at Antwerp, De Vos painted many historical pictures and portraits, examples of which may be seen in many European museums. In this superb and most important work we have a beautiful woman elaborately apparelled in black, trimmed with pearls, standing on the balcony of a sumptuous residence. A green chair is beside her, and on it she rests the tips of the fingers of her right hand, while in the left she holds a fan of white feathers. A little white spaniel lies on the chair. Behind her is draped a red curtain, and about her neck is a great ruff of delicate lace, cuffs of the same being over her wrists. She wears a rope of pearls. The face is of great loveliness, and the dark hair curls about the fair forehead, dancing black eyes looking out at the spectator. The work is signed on the chair to the left.

*Height, 82 inches; width, 57 inches.*

Purchased from Messrs. Lawrie & Co., London.

No. 122

700.00

## JAMES STARK

1794—1859 Geo. A. Learn

## A WOODLAND ROAD

Pupil of Crome and the schools of the Royal Academy, Stark painted long in his native town of Norwich. This typical landscape, essentially English, shows a road through a woodland wherein one sees a cart with two horses lumbering along. In it is the farmer's family, and some dogs follow. To the right, drinking from a pool, are some cattle, and under the trees the sunlight here and there catches the grassy slopes.

*Height,* 41 *inches; length,* 60 *inches.*

No. 123

## RICHARD WILSON, R.A.

1714—1782

### THE DESTRUCTION OF NIOBE'S CHILDREN

First a portrait painter, numbering among his sitters the Prince of Wales and the Duke of York, Wilson made a visit to Italy and took up landscape work upon the advice of Zuccarelli. A very grandiose and unusually important composition this, showing the goddess on the Cynthian mountain with her sons. Ismenos on his steed is struck with an arrow sent by Diana in the clouds to the left. The two younger sons, wrestling, are pierced by a single shaft. Alphenor, rushing to help them, is stricken down, while Ilioneus, with arms raised, appeals to the gods, all too late, since an arrow strikes him too. It is a dramatic scene, with a torrent rushing over some rocks to the right, and some storm-wrecked trees coming against an angry sky. A rolling country spreads out to some distant mountains which tower against the heavens.

*Height, 49 inches; length, 69 inches.*

From the collection of James Orrock, Esq.

No. 124

## HENDRIK VAN MINDERHOUT

1632—1696

### ON THE RIVER SCHELDT AT ANTWERP

A DISTINGUISHED member of the Society of Painters at Bruges, later a member of the Guild at Antwerp, represented in the principal collections in Flanders, Minderhout was famous for pictures such as this, which gives a comprehensive view of the city of Antwerp, lying on the River Scheldt, with its myriad of shipping and maritime activity. An edge of the quay in the foreground contains a group of fine folk gossiping. Some horses are standing to the left, and some dogs are nearby. In a barge in the middle of the stream are many passengers, while to the right is a great vessel, her stern high out of the water and her sails half filled with the breeze. Various church spires break the sky line, and an old windmill is to the right. Cloud forms fill the sky.

*Height, 59 inches; length, 98 inches.*

AMERICAN ART ASSOCIATION,
MANAGERS.

THOMAS E. KIRBY,
AUCTIONEER.



Marquise de Mailly, by Nattier.

# OLD MASTERS IN THIS ART DISPLAY

## Blakeslee Collection, Which Is Soon To Be Sold, Seen in All Its Beauty.

## 124 CANVASES ARE EXHIBITED

### Names of Reynolds, Murillo, Nattier, Beechey and Morland Among Those Figuring in the Display.

Preparatory to their sale at auction in Mendelssohn Hall, beginning next Thursday evening, 124 pictures, owned by Mr. T. J. Blakeslee, and for the most part important and characteristic examples of the early English, French and Dutch portraitists, were placed on exhibition yesterday at the American Art Galleries.

As a whole the collection is one of unusual beauty and distinction, and is undoubtedly the best Mr. Blakeslee has yet offered for sale. It has not only a high average of merit and its examples selected with regard to their respective quality, but evident care has been exercised to give each canvas a correct attribution.

A beautiful and important canvas is "The Assumption," from the collection of Cardinal Antonelli, with much of Murillo's quality and style, but which is properly credited to his pupil, Francisco Osorio. It is to be feared that in some collections offered at auction this would have been called a Murillo. Again, the lovely portrait of a little girl, called "Childhood," which has the quality, the feeling and the color of Reynolds, is catalogued simply as "ascribed to" that painter.

MANY BEAUTIFUL EXAMPLES.

There is also a beautiful and effective portrait of a young Spanish Princess, which has every mark of genuineness, but here again Mr. Blakeslee takes no risk and catalogues it as "ascribed to Juan de Miranda." This care in selection and attribution, added to the general beauty and distinction of the collection, gives it almost a place apart among the more notable picture collections offered for sale this season.

A list of the more important canvases, with their description, has already been given in the HERALD.

Studied in the galleries which they adorn these and their fellows grow in interest and attractiveness. In the lower gallery the charming Nattier, a bust portrait of the Marquise de Mailly, the rarely fine and important Largilliere, a three-quarter length seated portrait of the Marquise du Chatelet, a canvas finer in quality than that of the same size sold at the King sale on Friday evening for $7,200; the half length of Miss Pelham by Reynolds, solidly painted and rich in color; the large and showy, essentially decorative full length portrait of Anne of Austria, by Pourbus; the splendid and, again decorative, full length of Mme. Van Der Geest, by Cornelis de Vos, and two remarkable male portraits by De Keyser and Bictoors, make a really stunning array.

Among the pictures in the upper galleries are Sir William Beechey's bust portrait of the Duke of Gloucester, from the Duke of Cambridge's collection; Govert Flinck's "Rabbi," Hoppner's portrait of Mrs. Siddons, Richard Cosway's Lady Boynton and child, Lawrence's charming double portrait of the Best children, Sir Peter Lely's double one of Sir Charles and Lady Lucas, unusual in color for a Lely, and an unusually fine and characteristic Morland, "The Stable."

There are also a strong landscape by Copley Fielding, an important Canaletto, which in handling more resembles the later Guardi; a characteristic Wilson, a rich Lawrence, portrait of Lady Harriet Ker-Seymmer; an excellent Lady Hamilton, of course attributed to Romney; two large examples of the virile Von Den Eckhout, two landscapes by Gainsborough, two examples of Sir Martin Shee, one a portrait of the Duchess of Rutland, with the quality of Lawrence; a large Magdalene by Henner, a superior example, and two American landscapes by George Bogert, which hold their own well among their foreign fellows.

In the west and upper galleries there are shown a large and varied assortment of old Chinese porcelains, jades, bronzes, textiles, &c., owned by Messrs. Y. Fugita, of Kioto and New York, and which, after being shown through Thursday morning, will be sold at the galleries, beginning Thursday afternoon. The collection contains many beautiful and rare specimens.

# GET BARGAINS AT BLAKESLEE SALE

## Very Low Prices Brought by Noted Artists' Works Surprise the Art World.

## BUYING IS VERY ERRATIC

### Only $52,220 Is Obtained at First Session of Important Art Sale.

Sixty pictures, for the most part examples of early English, French and Dutch painters, the first part of the collection of Mr. T. J. Blakeslee, were sold at auction in Mendelssohn Hall by Mr. Thomas E. Kirby last evening for the low total of $52,220.

This result was a decided surprise and emphasizes the lottery of picture auctions. The exceedingly low prices brought by good examples of noted painters proved that the sale was, as it was declared to be, an unrestricted one. The bidding was slow and the auctioneer had difficulty in obtaining even fair prices for some of the best canvases.

There were many buyers present, but the atmosphere of the sale was apathetic.

The sale was also an erratic one. There seemed to be neither rhyme nor reason in the buying. A charming example of Sir

Joshua Reynolds, for example, the "Portrait of Miss Pelham," which should have brought at least $5,000, sold for $2,900. On the other hand, a canvas by Thaulow, which three years ago was sold for $900 in this city, brought $2,500.

CHANGE IN ART FASHION.

A good example of the changes in fashion as regards artists was afforded by the sale of a characteristic example, a three-quarter length female nude, by H. Merle, for $200. The same canvas would have brought $2,500 twenty years ago at auction in this city.

Several excellent pictures by painters, such as "Thomson, of Duddingston," "Ostorio, the Spaniard" and others not known here, sold for a song. Those who secured them obtained really beautiful works.

The pictures to be sold at the concluding session this evening are, as a rule, by better known painters and are generally of a higher average of merit. Among those in the audience were Mr. and Mrs. Herbert Satterlee, Amos C. Eno, Frank K. Sturgis, John Claflin, F. B. Pratt, Samuel Isham, Catholina Lambert, J. De W. Cutting, F. G. Macomber, of Boston; Charles C. Edey, Eugene Fischoff and Harry S. Redmond.

$9,200 FOR A LARGILLIERE.

The highest figure of the sale, $9,200, was paid by Mr. Eugene Fischhof for the large and effective three-quarter length seated portrait of the Marquise du Chatelet, by Largilliere. Mr. G. Dupont paid $4,000 for Sir Thomas Lawrence's charming double portrait of the Best children. For $3,350 Eugene Fischhof procured a characteristic head, "Innocence," by Greuze, and for $3,300 Mr. Edward Brandus obtained a large and showy full length portrait of Anne of Austria, wife of Louis XIII., by Franz Pourbus the younger.

One of the gems of the collection, Thomas De Keyser's splendid and dignified portrait of a Dutch gentleman, sold for the low sum of $3,300 to Mr. Robert S. Minturn, who is to be congratulated on his bargain.

The pictures that sold for $500 and over, with titles, artists' names, buyers' names when obtainable and prices, were as follows:—

| | |
|---|---|
| "A Rabbi," Govert Flinck, Charles C. Edey. | $560 |
| "The Assumption," F. Osorio, Catholina Lambert | 600 |
| "Blind Simeon Blessing Infant Christ," A. De Gelder, C. Lambert | 650 |
| "The Last Rays," George L. Bogert, Charles C. Edey | 700 |
| "Children and Landscape," A. Geddes, Edward Brandus | 750 |
| "View of Old Dresden," B. Bellotto, J. D. Ichenhauser | 800 |
| "Childhood," ascribed to Reynolds, E. Holbrook | 900 |
| "Portrait of Mrs. Siddons," John Hoppner, J. Pulitzer | 975 |
| "Lady De Burgh," G. Romney, E. Fischhof | 850 |
| "At Her Toilet," R. De Madrazo, J. De W. Cutting | 1,000 |
| "A Head," J. J. Henner, Knoedler & Co. | 1,225 |
| "Lady Boynton and Child," Richard Cosway, E. Fischhof | 1,600 |
| "Dutch Nobleman," Ferd. Bol, G. Dupont | 1,750 |
| "Classic Italy," Richard Wilson, F. K. Sturgis | 2,300 |
| "Springtime," F. Thaulow | 2,500 |
| "Portrait of Miss Pelham," Sir Joshua Reynolds, R. S. Minturn | 2,900 |
| "Portrait Dutch Gentleman," T. De Keyser, G. Dupont | 3,300 |
| "Anne of Austria," Franz Pourbus the Younger, E. Brandus | 3,300 |
| "Innocence," J. B. Greuze, E. Fischhof | 3,350 |
| "Best Children," Sir Thomas Lawrence, G. Dupont | 4,000 |
| "Portrait of Marquise du Chatelet," Largilliere, E. Fischhof | 9,200 |

There was much discussion of the sale after its conclusion by the dealers and buyers present, and the general opinion was expressed that it had been one of surprises.

# PORTRAITS OF BELLES BY MASTERS TO GO ON BLOCK

## Blakeslee Collection of Early Work on Exhibition.

## FINE LANDSCAPES SHOWN, TOO

### Remarkable Paintings by Arthur B. Davies to Be Seen in a Fifth Avenue Gallery—Other Art Notes.

Another one of those brilliant assemblages of paintings that come to the fortunes of public sale is shown in the American Art Galleries this week, being works from the galleries of F. J. Blakeslee, comprising noteworthy examples of the early English, French and Dutch schools. The exhibition of this collection, which is free to the public, opened yesterday and will continue until Thursday and Friday of this week. On the evenings of those days the pictures will be sold by Thomas E. Kirby in Mendelssohn Hall.

For years Mr. Blakeslee has devoted his attention to works of the character shown here, and he has earned the reputation of only showing the best examples in his galleries, a reputation that is borne out by the 124 canvases now shown. Of the great English portrait painters there are to be seen here no fewer than three characteristic examples by Sir Thomas Lawrence, the most beautiful of which is the large canvas, "The Best Children," one of the finest specimens of his work ever brought to this country. The other Lawrences are portraits of the Honorable C. Gray and of Lady Harriet Ker Seymer, the last named canvas being mellowed to a lovely tone. By Sir William Beechey are "A Young Girl," another canvas charmingly toned by time, and the Duke of Gloucester in uniform, a sturdy piece of painting. Richard Cosway is represented with a large portrait of "Lady Boynton and Child" that has the delicacy of one of his smaller works. Francis Cotes lends his eminently successful portraiture to a three-quarter length figure of "Miss Montague," a girl in white with a black wrap over one arm, her face framed in a small poke bonnet with a towering arrangement of ribbons and feathers. She is as enchanting as Cotes's art. There are also two portraits by William Dobson, two by Gainsborough Dupont, three by Hoppner, including one of Mrs. Siddons; four by Sir Peter Lely, three by Romney, two by Sir Martin Shee and no fewer than five by Sir Joshua Reynolds. The English landscape men included in the collection are Thomas Barker, John Constable, whose "Glebe Farm" is an unusual example; Thomas Gainsborough, Robert Ladbrooke, George Morland, Sir John Dean Paul and Richard Wilson. The Morland, called "The Stable," is the best one of his works we have seen in years, and the "Landscape with Cattle," by Gainsborough, is worth a dozen of the modern Dutchmen's subjects of this kind.

Of the French portrait painters, whose canvases are in such great vogue now, Mr. Blakeslee has examples by Drouais, the fine Largilliere "Marquise Du Chatelet" shown recently at the Union League Club, Nattier's "Marquise de Mailly," that will probably bring one of the high prices at the sale, and Vestier's "Vicomtesse de Montillet." Among the other portraits and figure subjects are Bonifazio's "Madonna and Child," Jacopo Amigoni's "Danae and the Shower of Gold," three of Ferdinand Bol's dusky-toned heads, Arent de Gelder's "Blind Simeon Blessing the Infant Christ," characteristic heads by Greuze and Henner, a "Dutch Gentleman" by Mytens, a full-length figure of Anna of Austria by Frans Pourbus, a "Madonna and Child" by Van Dyck, and the "Madame Van Der Geest" by Cornelis De Vos.

Then there are two of our own George H. Bogert's tonal landscapes, a Thaulow, the ubiquitous, and a Roybel. On the whole, the collection is one of unusual intrinsic value and of rare beauty of forms and coloring.

GETTY RESEARCH INSTITUTE
3 3125 01662 8238